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ABSTRACT

The present guide for the junior high school was prepared by a teacher workshop for the average and above-average student in the "regular" English program. Some objectives of the program are: (1) To help pupils appreciate that language is the basis of all culture; (2) To provide opportunities in a natural setting for the practice of communication skills which will promote desirable human relationships and effective group participation; and (3) To teach pupils to listen attentively and analytically and to evaluate what they hear. The program introduces adolescents to literary, linguistic, and rhetorical traditions and forms; it also caters to students' interests, and uses, as much as possible, contemporary materials and ideas. The program encourages student involvement in all its aspects and emphasizes learning through all the senses so that learning is total rather than merely verbal. The program presents major units for each grade, 7-9. There are a variety of types of units in each grade, e.g., at least one unit that emphasizes a particular literary genre, one that is thematically organized, and another that emphasizes the continuity of a particular literary tradition or motif. The units contained in this document are specifically for grade 7. (For related document, see TE 002 782.) (CK)

ED 059201

A Resource Bulletin for Teachers of English

Grade 7

BALTIMORE COUNTY PUBLIC SCHOOLS

TE 002 781

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A RESOURCE BULLETIN FOR TEACHERS OF ENGLISH

GRADE SEVEN

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TE 002 781

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FOREWORD

The RESOURCE BULLETINS FOR TEACHERS OF ENGLISH, Grades 7, 8, and 9 represent the initial publications of a new program for junior high school English. The work on these bulletins was begun during the school year 1967 by a team of three teachers (Mrs. Marian Sibley, Mrs. Margaret Park, and Miss Patricia Gardner) and supervisors (Mrs. Stella Johnston, Miss Jean Sisk, and Mrs. Louella Woodward). The importance of the task was explicitly recognized by the Board of Education and the Superintendent's Staff in their willingness to release the three teachers full time during the school year, February to June, in order to set up a sequence of units and a general guide for the summer workshop committee that finally produced the units presented in this publication.

The units were experimental in the sense that they were tried out during the school year 1967-1968 and revised in a more permanent form during the summer of 1968. The framework of the program as a whole, however, is flexible enough to provide a more permanent curricular base, one capable of change and adaptation for a number of years.

Because the junior high school program is not a revision of former courses of study in English, it reflects many of the most innovative ideas in the teaching of secondary English as well as the soundest and most successful methods and content of the past. Above all, it represents a pioneering attempt to establish a deliberately articulated sequence of progression in language skills, concepts, and attitudes for students of junior high school and middle school age.

The Board of Education and the Superintendent extend their sincere appreciation to the members of the committee for the truly monumental task they accomplished during the school year and the summer workshop.

William S. Sartorius
Superintendent of Schools

Towson, Maryland
September 1969

GRADE SEVEN

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The paging code is as follows:

F - fiction unit
M - mythology unit
P - poetry unit
Th - themes unit
D - drama unit
L - language units
NF - non-fiction unit
RLR - recommended library reading
A - appendices

INTRODUCTION TO THE PROGRAM IN ENGLISH
Grades 7, 8, 9

Background of the Present Course

For the past twenty years, the Baltimore County program in English was correlated with the program in social studies, in a "Core" curriculum. In Core, English language skills of reading, writing, listening, and speaking were practiced and learned within the context of the social studies as well as in the literature units "outside the Core." This arrangement had the advantage of providing meaningful situations for skill maintenance, for all too often the teaching and maintaining of skills become sterile ends in themselves. Because skills must always be considered as means to manipulate ideas, the social studies content provided an excellent ideological base for the use of communication abilities. The re-examination of the County curricula, however, resulted in the return to the teaching of English as a separate discipline. Since 1965, when the change from Core to separate English and social studies programs was taking place, the teachers in grades seven, eight, and nine have -- with the help of supervisors and department heads -- pieced together an English program utilizing the former literature units "outside the Core," the recommendations for teaching language concepts that were compiled during the summer workshop of 1965, and the suggestions for developing the language skills that were formerly related to social studies content.

The need to provide a content of ideas within the field of English itself had become crucial by 1966. Fortunately, the Board of Education, the Superintendent and his staff, and the Director of Curriculum recognized the gravity of the situation; and for the first time in the history of the County three teachers were released full-time for curriculum work during the school year. These three teachers (Mrs. Margaret Park, Mrs. Marian Sibley, and Miss Patricia Gardner) worked with Mrs. Johnston, Mrs. Woodward, and Miss Sisk from February to June to establish the general objectives of the junior high school English program, to project a sequence of units for the three grades, and to write model units that could serve as examples of procedures for members of the summer workshop. The members of the workshop met several times during the spring, so that by the time the workshop began, each member understood his assignment. The units that appear in this guide are the results of these teachers' work, and although eulogies are not usually considered appropriate to introductions like this, it would be less than courteous not to comment on the devotion, tireless energies, professional attitudes, and ungrudging acceptance of supervisory criticism and help that these teachers exhibited. When one considers that in the fall of 1966, there was no junior high school course of study in English, the achievement of this relatively small committee of teachers is truly remarkable.

Extensive and excellent as these units were, however, they represented only the first stages of a complete program for grades 7, 8, and 9. The 1967 guide attempted, for example, to project a sequence of difficulty levels in expository reading, reading of literature, written composition, discussion and speech abilities, understanding and application of concepts about the English language -- a sequence, in short, that is "programmed" from simple to complex and which was based on the most accurate and humane ideas about what constitutes a "good" English program that were currently available. During the year 1967 and 1968, teachers tried out the proposed English curriculum in their classrooms and reported back to the workshop committee for 1968 their reactions as to grade placement of particular content and skills.

The 1968 curriculum committee tightened sequences in both content and language skill development by relocating some units, e.g., placing the poetry unit "The Story in the Poem" in grade 8 and "The Senses of the Poem" in grade 9, and by revising and redeveloping all the other units, excepting only the mythology units and the seventh grade poetry unit. New language units, three short ones on communication, on dialects and usage, and on the structure of the English language for each grade level, were projected. All of the units, whether literature or language centered, provide for considerable flexibility in implementation.

The present guide for the junior high school was prepared for the average and above-average student, for the "regular" English program. While some of the suggested activities are inappropriate for the slowest-moving sections, others can be adapted for use with below-average classes. In order to demonstrate how units for the less able can be structured closely to the regular program, the curriculum committee for 1969 adapted units on each grade level; these units, plus suggestions for adjusting other units for slow-learners are mimeographed on blue paper for ease in locating them. Activities in the "regular" program which are suitable mainly for students of superior abilities are usually indicated within the units themselves.

Future Plans

A final project will be the preparation of a handbook for all teachers of secondary English, grades 7-12. This handbook will contain charts that summarize every unit in the English program, so that teachers of any grade may get a quick view of the whole program. (At present the unit summaries for grades 7, 8, and 9 appear with the introductory materials in the junior high school curriculum guides.) It will also provide suggestions for basic teaching procedures in reading, literature, oral and written composition, and language.

The Objectives of the English Program

The junior high school program is based on the following general objectives for the teaching of English:

1. To help pupils appreciate that language is the basis of all culture, the primary means of communication with others, and the tool with which most of us work.

2. To provide opportunities in a natural setting for the practice of communication skills which will promote desirable human relationships and effective group participation.

3. To train in those language competencies which promote success in school and which enable the student to participate in a democratic society.

4. To develop pupil motivation for greater proficiency in the use of language by training them to observe language operations and usages.

5. To teach pupils to listen attentively and analytically and to evaluate what they hear.

6. To give pupils a sense of security in the use of their native tongue and such competence as they are able to achieve in the effective use of their voices, adequate expression of thoughts in sentence and paragraph units, conveyance of exact meanings through discrimination in the choice of words, and habitual use of standard English.

7. To develop competence in those reading skills and appreciations necessary for the performance of school tasks and for the use of reading as an instrument of personal enlightenment and enjoyment throughout life.

8. To help pupils develop critical attitudes and standards in evaluating and choosing among books and periodicals, radio and television programs, stage and motion picture offerings.

9. To provide pupils with opportunities for creative expression on the level of their capacities and interests.

10. To promote awareness and use of the cultural facilities in the metropolitan community.

PRESENT PROGRAM

The present junior high school program for English introduces adolescents to literary, linguistic, and rhetorical traditions and forms; at the same time, it caters to students' interests, and uses, as much as possible, contemporary materials and ideas. The program encourages pupil involvement in all its aspects. Direct, real experience -- listening, viewing, improvising dramatically, and always much speaking, often in small groups -- initiates most learning experiences and precedes all reading and writing. The program emphasizes learning through all the senses so that learning is total rather than merely verbal. Participation is further encouraged by the use of activities which guide the student toward the discovery and articulation of significant concepts and generalizations. Active involvement of the kind described in the units in the junior high school curriculum guides proceeds slowly but produces understandings which endure.

The program presents major units for each grade, 7-9. Instead of adopting one particular unit pattern for each grade, for example, a thematic organization for grade 7, a "genre" organization for grade 8, and a chronological pattern for grade 9, there are a variety of types of units in each grade. To illustrate, the workshop committee has included within each grade at least one unit that emphasizes a particular literary genre, one that is thematically organized, and another that emphasizes the continuity of a particular literary tradition or motif. An occasional unit deals with "mode", for example, the unit on humor in the ninth grade and the unit on mystery and "mood" fiction in the eighth grade. In order to maintain the expository reading, writing, and study skills, however, there is within each unit non-fiction materials of various kinds, including material from media of mass communication. Furthermore, there are two units, "What's News?" in grade 8, and "Spotlight on People" in grade 9, which are mainly expository in nature. Also, there are three short language-centered units on each grade level. The language units, which deal with communication as a concept, as a sound system, and as a writing system, with dialects and usage, and with the grammar and structure of the English language, add further variety. All of the units, literature and language, are "integrated" units in that literature-composition-language activities are related to the body of ideas that forms the unifying conceptual "core" of each unit.

The media of mass communication are emphasized in connection with relevant content instead of being treated discretely, as is sometimes done. Television is stressed, for example, in the seventh grade units "Everybody Wants to Get Into the Act" and "Stereotypes in Fact and Fiction", in the eighth grade units "Not for the Timid" and "The Play's the Thing", and in the ninth grade units "A Touch of Humor" and "Spotlight on People". Periodicals and magazines are used as reading material in most units, with special emphasis in those units that stress fiction and non-fiction. The newspaper receives special attention in the eighth grade unit "What's News?", but it is dealt with also within integrated activities of other units.

English is a subject that combines content (literature and language), skills (reading, writing, speaking, thinking, manipulating linguistic concepts), and arts (the so-called "creative" and "appreciative" aspects of the subject). Literature and language, therefore, provide the main bases of unit organizations and unifying ideas around which the activities to develop the skills and appreciations of the discipline revolve. To confine the content of English exclusively to literature and language, however, is to limit the subject unnecessarily and to deprive junior high school students of opportunities to practice language skills in a life-like, experiential context. An attempt has been made, therefore, to include literary, linguistic, and experiential content in all units, though one type or another predominates in each unit.

Because the skills of writing and of applying linguistic learnings cannot be taught in a vacuum -- though we have often tried to teach them in this way -- composition and language learnings are related to the content and controlling ideas of each unit. The "Developmental Activities" in each unit provide many opportunities for experiences in oral and written composing. The oral composing is of two kinds: one develops the pupils' thinking in preparation for written composing; the other is usually dramatic, and is essentially an appreciative literature activity.

In order to provide teachers with some special help in these areas, two sections entitled "Related Composition Activities" and "Suggested Relations to the Language Program", appear immediately following the closing activities of the unit. Teachers should examine these two sections before beginning the unit, so that they may plan for lessons that offer direct instruction in the compositional and linguistic aspects of the English program; otherwise the program can easily be transformed into a "Literature" program exclusively, an eventuality that was not the intent of the committee that wrote the courses.

Additional help in integrating the composition and the language aspects with literary and experiential content of the program is provided in Appendix A and Appendix B.

In general, the program is sequential; the pupil advances by successive small steps from simple, basic concepts and skills to increasingly complex ones with few gaps in the structure of important ideas and relationships. This sequence is built into the activities within each unit and into the units for each grade and is present in all facets of the English program -- literature, composition, and language study, and, at present, is most evident in the language units. At some future time, a more definite sequence for emphasis on each grade level will be developed in literature and composition. The sequences promote the competence and proficiency in the use of their native language needed so badly by adolescents for growth in self-confidence.

The recommended balance of time among the components of the program is as follows: literature and reading (including study skills) -- 50 per cent of the time allotment; language -- about 20 per cent of the total instructional time, including instruction in grammar and usage; composition (mainly written) -- 30 per cent, including time devoted to instruction in the mechanics of writing and speaking. Oral composition is included in the courses with written composition, but the basic instruction in techniques of reporting and discussing should and does accompany the developmental activities, where speaking is the most important way of communicating and learning.

Teaching spelling is a responsibility of the English teacher. The major purposes of instruction are to develop understanding of the relationships between the phonemes and the graphemes of the English language and to promote pupil responsibility for spelling correctly the words he uses in his writing. There is evidence now that there are a number of regular spelling features of English which should be taught as generalizations to secondary school pupils. The teacher should begin with a spelling inventory to determine each pupil's spelling level and should group for instruction accordingly. All teachers will recognize that more important than spelling for many pupils is vocabulary development within the content of the unit being studied. With all classes, but especially with low-ability classes, the teacher will teach specific vocabulary to meet specific needs. Naturally, the teacher will watch for opportunities to teach vocabulary informally and incidentally in the context of all aspects of the English program. It is important for teachers to recognize that no one need learn to spell all the words in his speaking vocabulary. In both spelling and vocabulary development, nevertheless, stress should be placed on word building, phonetic analysis, meanings, and origins and histories of words. An adequate understanding of word building and some skill in the basic word attack skills will contribute to increased skill and interest in reading and to a life-long fascination with words.

A basic resource of the English teacher and class is the school library, which maintains a collection of magazines, pictures, pamphlets, filmstrips, and phonograph records, assembled to provide information, recreation, and inspiration for students of all reading levels. (Moving pictures are available from the County Film Library). The librarian and the English teacher are a teaching team for all reading and study involving the use of library materials. Their cooperative pre-planning of library instruction and their joint supervision of class groups is needed to insure productive use of the library.

The librarian will give instruction in the use of reference tools, help encourage good reading habits and a life-long interest in reading, will prepare bibliographies and collections, and put books on reserve as needed. It is important to introduce pupils to the public library; it is equally important to individualize assignments to prevent mass descent on the library or depletion of its materials for a single assignment.

English teachers who are familiar with the vast resources of the library and who are themselves avid readers can, through incidental and planned instruction help pupils discover the wealth of information and pleasure available in the library.

Sequence of Units

The sequence of units as it appears in the table of contents is the recommended sequence; but because the materials for teaching are limited there are two "alternate" plans that can be used when there are a number of teachers in a department teaching on the same grade level. These plans appear below:

	Recommended Time Allotment	Alternate Plan 1	Alternate Plan 2
Grade Seven			
Language in Communication	1 week	Language in Communication	Language in Communication
The Storyteller	6 weeks	Designs in Art and Poetry	Everybody Into the Act
You and Your Dialects	1 week	You and Your Dialects	You and Your Dialects
Everybody Wants to Get Into the Act	8 weeks	Knights and Champions	Stereotypes in Fact & Fiction
The Signalling Systems of the English Lang.	2 weeks	Signalling Systems	Signalling Systems
Stereotypes in Fact & Fiction	6 weeks	The Story Teller	Designs in Art and Poetry
Designs in Art and Poetry	5 weeks	Everybody Into the Act	Knights and Champions
Knights and Champions	8 weeks	Stereotypes in Fact & Fiction	The Story Teller
Grade Eight			
Words and Things	1 week	Words and Things	Words and Things
Not for the Timid	6 weeks	What's News?	The Play's the Thing
Regional and "Occupational" Dialects	1 week	Regional & "Occupational" Dia.	Regional & "Occupational" Dia.
Stories of Gods and Goddesses	7 weeks	The Outsider	The Story in the Poem
Writing Codes and Symbols	1 week	Writing Codes & Symbols	Writing Codes & Symbols
The Play's the Thing	4 weeks	Not for the Timid	What's News?
The Story in the Poem	4 weeks	Gods and Goddesses	The Outsider
What's News?	6 weeks	The Play's the Thing	Not for the Timid
The Outsider	7 weeks	The Story in the Poem	Gods and Goddesses
Grade Nine			
Language Choices in Everyday Life	1 week	Lang.Choices in Everyday Life	Lang.Choices in Everyday Life
The Senses of Poetry	6 weeks	Spotlight on People	A Touch of Humor
Language Choices in Reading & Literature	1 week	Lang. Choices in Rdg. & Lit.	Lang. Choices in Rdg. & Lit.
A Touch of Humor	7 weeks	Coming of Age	Classical Heroes
Writing More Versatile Sentences	1 week	Writing More Versatile Sent.	Writing More Versatile Sent.
Classical Heroes	7 weeks	The Senses of Poetry	Spotlight on People
Spotlight on People	6 weeks	A Touch of Humor	Coming of Age
Coming of Age	8 weeks	Classical Heroes	The Senses of Poetry

Grade 7 - Unit Summary: THE STORYTELLER (a)

Major Objectives	Content	Key Activities
Concepts 1. Narration is storytelling. 2. Basic elements of narration are plot, character, and setting. 3. Narratives may be fictional or factual. 4. Kinds of narration are fables, fairy tales, legends, and short stories. 5. Purposes of narration are to entertain, to influence, to explain, or to illustrate.	Literature Fables Fairy Tales Legends Short Stories Novels: Island of the Blue Dolphins The Call of the Wild Call It Courage Old Yeller	1. Reading various forms of narration and recording characteristics of each in chart form 2. Illustrating stories 3. Dramatizing events in stories 4. Locating story settings on map 5. Retelling stories orally 6. Discussing purposes of selected comic strips 7. Identifying the narrative in pictures and music
Skills Ability: 1. To differentiate between types of narration 2. To recognize major elements and their interrelationships 3. To write a short fictional narrative	Language Characteristics of Southern dialect Effectiveness of simple style and of repetition Use of nouns and verbs for description Images in poetic language Echoic words	8. Finding examples of each type of story in the mass media 9. Making a homemade movie of a story 10. Changing an element of narration in story and dramatizing the incident

Grade 7 - Unit Summary: THE STORYTELLER (b)

Composition Activities	Language Activities	Multi-sensory Activities
1. Writing an original fable	1. Changing a story into a fable	1. Identifying narrative elements in art and music
2. Writing an original legend	2. Changing dialect into standard English	2. Watching TV to compare modern and ancient fairy tales
3. Developing a character sketch	3. Comparing vocabulary and grammar in fairy tales with modern language	3. Listening to tape recordings of legends
4. Writing a descriptive paragraph	4. Examining repetition in fairy tales	4. Watching filmstrips of narratives
5. Describing physical reactions and expressions	5. Determining pronunciation of foreign words	5. Watching physical reactions of a listener
6. Writing a sequel for a short story	6. Identifying descriptive words	6. Identifying purposes of various comic strips
7. Writing an explanation of a setting	7. Telling stories in groups	7. Observing dramatic improvisations of narratives
8. Creating a story based on symphonic music	8. Discussing figures of speech	
9. Creating a story using a picture for ideas	9. Changing trite words to more vivid ones	

Grade 7 - Unit Summary: EVERYBODY WANTS TO GET INTO THE ACT (a)

Major Objectives	Content	Key Activities
Concepts 1. Drama, a collaborative art form, is designed to be seen and heard, and is seldom intended for just reading. 2. Plays have elements common to all narration plus certain techniques required only of plays 3. One's interpretation of a play is facilitated by the interpretation and skill of the performers and the production staff. 4. The reader of plays must use his imagination to visualize stage action. 5. Drama is the most public literary art form. 6. TV is the medium through which most people see drama. Skills Ability: 1. To recognize the problems, limitations, advantages of plays for various media 2. To visualize the action of a play 3. To see how characters are developed in a play 4. To follow the development of the plot of a play 5. To use one's bodies more expressively 6. To contribute in some way to the production of a play	Literature Plays: Inside a Kid's Head The Hitch-Hiker Dark Rider Bread Forbidden Christmas A Christmas Carol I Remember Mama Grandpa and the Statue Presentations of plays on radio, TV, and local stages Language Concepts: Regional dialects individualize characterizations. Playwrights select specific words for their connotative values.	1. Discovering how an author dramatizes everyday incidents 2. Identifying narrative elements in plays; devices unique to plays 3. Exploring a stage and discovering its technical aspects 4. Identifying visual and aural effects 5. Discussing the function of symbols 6. Designing sets and costumes; planning sound and light effects; choosing actors 7. Presenting a one-act play 8. Discussing the means by which a playwright influences the audience 9. Presenting and recording platform presentations 10. Comparing play productions in various media 11. Role-playing various situations 12. Debating - informally

Grade 7 - Unit Summary: EVERYBODY WANTS TO GET INTO THE ACT (b)

Composition Activities	Language Activities	Multi-sensory Activities
1. Narrating the troubles caused by daydreaming	1. Noting the affective power of words	1. Viewing and reacting to TV plays, live performances, and filmed plays
2. Explaining the dangers of hitch-hiking	2. Noting the contribution of dialect to atmosphere and to character	2. Taping class performances
3. Writing a script or a scenario for a short play	3. Practicing gestures and speech for improved communication with audience	3. Making a field trip to see the staged presentation of a play
4. Writing descriptions of characters	4. Explaining the jargon of play production	
5. Explaining plans for spending $100.	5. Exploring multiple meanings of words	
6. Comparing characterizations		
7. Writing an original play		

Grade 7 - Unit Summary: STEREOTYPES IN FACT AND FICTION (a)

Major Objectives	Content	Key Activities
Concepts 1. A stereotype is a conventional, oversimplified characterization. 2. Certain types have become literary stereotypes. 3. Stereotypes can be recognized by the author's exaggeration of character. 4. Although characters may be stereotyped, each person is unique. 5. Stereotypes are useful in suggesting characteristics. Skills Ability: 1. To recognize stereotypes in literature and in mass media 2. To recognize differences between stereotypes and real people 3. To distinguish techniques used by authors to reveal character	Literature Short Stories Poems Articles and Essays Novels: *Tom Sawyer* *Johnny Tremain* Language Change in a verb may convey a change in mood. Understatement is a humorous device. Jargon is speech used by specialized groups and professions.	1. Using periodicals to identify stereotypes 2. Collecting pictures, jokes, anecdotes, cartoons, and articles which illustrate stereotypes 3. Using films to prove and disprove stereotyped images 4. Costuming to illustrate stereotypes 5. Constructing a bulletin board illustrating stereotypes 6. Identifying propaganda techniques 7. Improvising western scenes dramatically 8. Discussing poems using stereotypes 9. Distinguishing between "flat" and "rounded" characters 10. Debating informally

Grade 7 - Unit Summary: STEREOTYPES IN FACT AND FICTION (b)

Composition Activities	Language Activities	Multi-sensory Activities
1. Creating an imaginary town of stereotyped characters	1. Explaining the effect of tense change.	1. Observing stereotypes on TV
2. Writing a paragraph to prove bravery or foolishness, using quotes from a story	2. Identifying jargon	2. Listening to records of cowboy songs
3. Writing extended definitions of types studied	3. Recognizing examples of understatement	3. Distinguishing the stereotyped cowboy from the real cowboy in a film
4. Interpreting a character's motivation	4. Explaining symbols	4. Studying contemporary stereotyping in newspapers
5. Comparing and contrasting frontiersmen of today and yesterday	5. Noting the effect of descriptive terms	5. Identifying propaganda techniques used in TV commercials
6. Explaining the importance of setting	6. Using sign language to narrate a story	
7. Explaining how an author selects details		
8. Writing a poem which depicts life of modern cowboy		
9. Explaining why one would or would not like to be one of the types studied		
10. Writing a character sketch		
11. Writing a description of action		

Grade 7 - Unit Summary: DESIGNS IN ART AND POETRY (a)

Major Objectives	Content	Key Activities
Concepts 1. Art is a way of knowing about life. 2. Art is more selective than life and imposes a design that is not the same as that of life itself. 3. Art may deal with any human experience, idea, or emotion. 4. The appeal of art is primarily to feelings. 5. Poetry, one of the arts, establishes its patterns by repeated sounds, words, images, and ideas. 6. A poem is a "whole" work of art.	Literature Short poems of all types: narrative and lyric, humorous and serious	1. Paraphrasing a number of poems noting the general pattern of each 2. Selecting music which transmits mood similar to poem 3. Sharing of favorite poems 4. Examining art in various forms to discover: general characteristics, subject matter, patterns of repetition and contrast 5. Identifying the ways poetry qualifies as art
Skills Ability: 1. To observe the kinds of patterns and designs that exist in all art 2. To note repeated words, sounds, and rhythm that form the patterns of a poem. 3. To observe the relationship between the patterns and the mood of the poems 4. To differentiate between denotative and connotative meanings 5. To improve skills of oral reading 6. To write original verse that uses a simple rhyme and rhythm pattern 7. To summarize the literal or narrative meaning of a poem 8. To identify the subject of a poem	Language Denotations and connotations The use of language to cause others to think, feel, and perceive in a certain way Punctuation as an aid to understanding and reading	6. Contrasting prose and poetry to discover the shapes of poetry 7. Examining words in poems (and trying substitutions) to discover the"rightness" of the word the poet used - its meanings, its imagery, its fit in the rhythmic pattern 8. Examining (and devising) patterns in sounds to discover the pleasure in sounds, the unity in the rhyme pattern, and the emphasis which sound patterns impose on certain words.

Grade 7 - Unit Summary: DESIGNS IN ART AND POETRY (b)

Composition Activities	Language Activities	Multi-sensory Activities
1. Paraphrasing certain poems	1. Examining the words of a poem to appreciate the artistic medium of poetry	1. Examining art selections to determine the effect of color on mood
2. Composing for specific rhythm patterns	2. Identifying the denotations and exploring the connotations of words	2. Listening to musical selections to discover mood and rhythm
3. Supplying rhyming words previously deleted from certain poems	3. Examining the internal structure of poetry to discover the use of rhyme as a part of the author's art	3. Identifying common elements in paintings, music, and poems
4. Composing short, original verse		4. Beating out rhythms in music and in poems
5. Completing quatrains, couplets, and limericks		5. Finding examples of rhymes used in advertisements
		6. Making photographs to illustrate the selectivity of art

Grade 7 - Unit Summary: KNIGHTS AND CHAMPIONS (a)

Major Objectives	Content	Key Activities
Concepts 1. The medieval hero embodies the values of the Age of Chivalry: piety, bravery, loyalty. 2. The adventures of the medieval hero include trials, adventure for adventure's sake, and acts of service. 3. The major forces of the Age of Chivalry were the feudal system and the Christian Church. 4. The hero of medieval legend was motivated by religious causes.	Literature Legends of Medieval heroes from Knights and Champions. Stories include: Arthur Sir Gawain Roland El Cid Ogier the Dane Beowulf	1. Retelling legends of the Middle Ages 2. Comparing different versions of the same legend 3. Preparing group projects on: Medieval Warfare Knights Medieval Castles Life in a Castle Heraldry Jousts and Tournaments Joan of Arc
Skills Ability: 1. To identify the characteristics common to adventures of medieval heroes 2. To recognize the characteristics of the medieval legends 3. To identify the characteristics of the Age of Chivalry	Language Some of the differences between Middle English and Modern English	4. Discussing the influence of the church and feudalism 5. Identifying contemporary allusions or uses of medieval legends

Grade 7 - Unit Summary: KNIGHTS AND CHAMPIONS (b)

Composition Activities	Language Activities	Multi-sensory Activities
1. Writing a paragraph to prove that "chivalry is not dead"	1. Noting changes in the English language since the Middle Ages	1. Listening to musical selections based on legends of Middle Ages
2. Retelling in the first person the story of the cowardly standard bearer from Ogier the Dane		2. Comparing musical version with written or pictorial versions
3. Explaining why or why not the student would like to have lived in the Middle Ages		3. Locating places on map of Eurasia
4. Recording in journal first person impression of incidents in legends		4. Visiting Walters Art Gallery to see armor, etc.
5. Composing mottoes and writing explanations		5. Noting characteristics of architecture in a Gothic cathedral
6. Comparing the Crusades with contemporary developments in the Holy Land		

Grade 8 - Unit Summary: NOT FOR THE TIMID (a)

Major Objectives	Content	Key Activities
Concepts 1. Detectives use intuition and logic. 2. Stories of suspense use all story elements to arouse the desired emotion. 3. Mystery stories use setting, diction, and stereotyping to create suspense. 4. Authors of detective and mystery stories are capable of unusual originality.	Literature Short Stories Plays Poems Novels: A Wrinkle in Time Dangerous Journey	1. Discussing extensive reading in small groups 2. Investigating clubs devoted to science fiction, certain detectives, etc. 3. Identifying clues and "solving" detective and mystery stories 4. Identifying stereotyped and unique elements in the selections read 5. Seeking relationship between setting and suspense 6. Discussing the use of the macabre in suspense stories 7. Identifying point of view 8. Recognizing different manifestations of the supernatural 9. Pointing out the appeal of science fiction 10. Dramatizing selected stories 11. Giving platform readings of plays
Skills Ability: 1. To recognize clues to solution of mystery or detective story 2. To distinguish between the real, the make believe, and the fanciful 3. To distinguish between the trite and the original in stories of mystery, science fiction, the supernatural, etc.	Language Diction and sentence structure are effective in creating mood and suspense.	

Grade 8 - Unit Summary: NOT FOR THE TIMID (b)

Composition Activities	Language Activities	Multi-sensory Activities
1. Writing mystery in play form	1. Identifying jargon	1. Comparing T.V. shows of the genre
2. Writing story from newspaper account adding description	2. Analyzing the language-diction and sentence structure - of stories of suspense and about the supernatural	2. Discussing movie classics of the genre
3. Writing "confession"	3. Rewriting literary English as idiomatic English	3. Identifying sound effects contributing to horror and sense of reality
4. Writing descriptions of pictures	4. Noting the descriptive force of precise nouns and verbs	4. Viewing film presentations of literary selections of the genre
5. Writing descriptions of situation with emphasis on mood and desired response	5. Identifying the form class words in descriptive writing	
6. Writing a personal narrative from the third person point of view		
7. Writing a narrative from a different point of view		
8. Writing an original science fiction narrative		
9. Writing mysterious messages		

Grade 8 - Unit Summary: STORIES OF GODS AND GODDESSES (a)

Major Objectives	Content	Key Activities
Concepts 1. Myths are stories that offer imaginative explanations of natural phenomena and of basic human experiences. 2. Myths help us understand the values and aspirations of a culture. 3. Myths have no particular setting in time. 4. Myths express universal themes which writers of all ages have used. 5. There are many different versions of the same myth. 6. Classical myths have been preserved in art, music, decorative design, language, and literature.	Literature Myths of creation, of natural phenomena, of basic human experience, and of love and death	1. Reading and discussing creation stories 2. Finding modern examples of Promethean characters 3. Reading myths to determine characteristics the Greeks admired or abhored 4. Collecting pictures of Greek and Norse gods appearing in mass media 5. Listing present day unexplained natural phenomena 6. Collecting references to Greek or Norse gods found in the telephone book 7. Comparing mythological explanations of natural phenomena with scientific explanations
Skills Ability: 1. To recognize characteristics of myths 2. To interpret the references to mythology found in art, literature, language and music 3. To compare various versions of the same myth, and to find common elements and variations 4. To discern the cultural values of a society as reflected in myths	Language Words derived from mythology Language differences between the King James Version and the Standard Revised Version of the Bible; between Biblical versions of the Flood and the dialect version in Green Pastures	8. Making a genealogy chart of Greek gods 9. Analyzing myths that explain natural phenomena 10. Reading myths to identify things the Greeks considered sins and virtues 11. Comparing love themes in mythology with similar themes in contemporary literature 12. Comparing myths explaining life after death 13. Finding modern examples of mythological concepts

Grade 8 - Unit Summary: STORIES OF GODS AND GODDESSES (b)

Composition Activities	Language Activities	Multi-sensory Activities
1. Writing an original myth explaining some natural phenomenon	1. Examining the changes in English by comparing excerpts from the King James and Revised Standard versions of the Bible	1. Making a pictorial record of statues of Greek gods and goddesses in Baltimore and Washington
2. Writing a creation story for the Eskimos	2. Noting how use of dialect in "Green Pastures" changes tone of the flood story	2. Listening to recordings of stories of the Creation, of the Flood, and of the origin of evil
3. Writing a story about a modern Promethean "gift"	3. Explaining words derived from mythology	3. Viewing filmstrips to compare creation stories
4. Rewriting the story of Pandora, creating new variables to provide interest for modern-day readers		4. Searching mass media for references to Greek and Roman mythology
5. Writing a myth in which someone is suitably punished for some wrong		
6. Writing a dialogue of two modern people involved in the same kind of experience as that of characters in certain myths		

Grade 8 - Unit Summary: THE PLAY'S THE THING (a)

Major Objectives	Content	Key Activities
Concepts 1. Drama is a type of literature that can be read and studied for its literary values.	Literature	1. Discussing to see how an author transforms an ordinary situation into drama
2. The interpretation of a play depends upon a reader's understanding of the special techniques used by and required of a play-wright.	1. Plays from anthologies and drama book: "Spreading the News" "Out of Control" "Feathertop" "The Valiant" "The Leader of the People" "The Christmas Oboe" "A Night At An Inn"	2. Watching TV shows to note similarities and differences between viewing and reading
3. The reader of plays must use his imagination in order to visualize stage action.		3. Identifying the visual and auditory effects needed for TV production of a play
4. Plays are categorized according to types.	2. The Musical comedy "Bye, Bye, Birdie"	4. Noting dialogue and action presenting a point of view
5. The musical comedy is a drama form in which music along with dialogue and action is used to develop mood and characters and to advance the plot.	3. Television shows	5. Discerning how a play-wright combines dialogue and action to develop character
Skills Ability:	Language	
1. To recognize types of plays and their special characteristics	Dialogue is important to the action of the play.	6. Discovering how an author uses stock characters in an unusual situation
2. To discern how music and lyrics relate to plot in a musical comedy	Drama and TV have their own specialized jargon.	7. Noting the characteristics of farce
3. To appreciate technical and artistic elements in TV, stage, radio and recorded plays	Oral language must be clear and precise for correct interpretation.	8. Listening to a musical comedy
4. To visualize the action of a play as it is being read		

Grade 8 - Unit Summary: THE PLAY'S THE THING (b)

Composition Activities	Language Activities	Multi-sensory Activities
1. Narrating an incident from a different point of view	1. Examining dialogue to discern connotation intended by speaker	1. Listening to recordings of plays and musical comedies
2. Writing an extended definition of "a normal American boy".	2. Explaining choice of language used in a play	2. Watching and analyzing TV shows
3. Writing a description of a character	3. Examining dialogue to distinguish between fact and opinion	3. Improvising from situations
4. Writing a parody of a song	4. Telling a story from a specific point of view	4. Using visuals of stage sets and costumes
5. Writing an incident from a play in narrative form	5. Compiling and interpreting jargon relating to the visual aspects of TV	
6. Writing dialogue for one episode in a play	6. Finding examples of dialogue that reveal character	
7. Writing a personal anecdote	7. Rewriting play dialect in standard English	
8. Writing one-sentence character sketches	8. Finding specific vocabulary within a play that establishes a mood	
9. Explaining the verbal and physical humor in comic strips and cartoons	9. Interpreting through platform readings	
10. Explaining a quotation from a play		
11. Writing a personal anecdote which reveals sense impressions		
12. Writing a scenario		

Grade 8 - Unit Summary: THE STORY IN THE POEM (a)

Major Objectives	Content	Key Activities
Concepts 1. Narrative poetry has same fictional elements as prose. 2. Plot is most important element in narrative poetry. 3. Folk ballads are narrative poetry with simple plot, one-dimensional characters, much compression, simple metrical and rhyming schemes and refrain. 4. Literary ballads are by a known author who attempts to duplicate form and structure of the folk ballad. 5. Metrical structure of ballads is patterned after music. 6. Rhyme reinforces stress. 7. Not all narrative verse is in ballad form. Skills Ability: 1. To interpret the literal level of narrative poetry 2. To recognize characteristics of ballads 3. To identify patterns of rhythm and rhyme 4. To experiment in writing narrative verse 5. To translate narrative verse into a different genre	Literature Various poems and recordings which illustrate narrative poetry in three groups: folk ballads, literary ballads, and other narrative poetry other than ballads. Emphasis on relationship between poetry and music. Language Intonation system of English as related to poetry with emphasis on rhyme and rhythm typically found in narrative verse, simpler aspects of figurative language.	1. Writing an original ballad from a newspaper article 2. Re-writing a ballad as a short prose narrative, a group pantomime, or a dialogue 3. Reading various poems to determine the subject matter of narrative poetry 4. Using up-dated versions of ballads to show how current folk music capitalizes on ballads which have been popular for years 5. Improvising dramatically the situations in various poems 6. Identifying figures of speech 7. Identifying rhyme and rhythm patterns in narrative poetry 8. Comparing various interpretations of the same poem 9. Examining humorous elements in narrative poetry 10. Determining author's purpose in modern folk songs

Grade 8 - Unit Summary: THE STORY IN THE POEM (b)

Composition Activities	Language Activities	Multi-sensory Activities
1. Writing limericks	1. Reading to identify levels of diction	1. Clapping to get feeling of and appreciation of rhythm
2. Re-writing a ballad in prose	2. Identifying regional and local dialects in modern folk ballads	2. Listening to records
3. Presenting a ballad as a pantomime or a dialogue	3. Showing how intonation and sound patterns in poetry are related to music and not to the intonation system of English	3. Viewing a filmstrip
4. Writing an original ballad from a newspaper article	4. Identifying easy and hard rhyming words to show that ease of rhyme will dictate form	4. Singing
5. Converting a prose story and a tune into a ballad	5. Showing how authors can overcome the necessity for forced rhyme by using sound repetitions of consonants and vowels	5. Improvising dramatic situations
6. Writing characterization from a specific point of view		
7. Explaining how an author uses contrast to treat a serious subject in a humorous manner		
8. Writing an original ballad and setting it to music		
9. Writing a sequel to or a parody of ballads		
10. Writing the prologue for a ballad using typical stress and rhyme scheme		
11. Writing couplets and quatrains		
12. Writing original obituaries and/or classified advertisements about characters in some of ballads read		

Grade 8 - Unit Summary: WHAT'S NEWS (a)

Major Objectives	Content	Key Activities
Concepts 1. The scope of news coverage must be broad enough to appeal to people of varied tastes. 2. All news is based on fact. 3. TV, radio and magazines are sources of news for many people. 4. News items are checked for accuracy by variety of methods. 5. The "distance" of the writer from the event determines the final form of the news article. Skills Ability: 1. To recognize the purpose of a news article 2. To differentiate between connotative and denotative meaning 3. To distinguish between factual and persuasive writing	Literature Newspapers: Baltimore Sun Baltimore News American Afro-American Magazines Radio and Television Language The reporter selects words according to the purpose of his article. Words have connotative meanings. Synonyms can be effectively substituted for overworked words. Adjectives and adverbs are used to clarify and to extend the meaning.	1. Examining the feature stories to note variety, content and value of articles to individual readers 2. Discussing placement of big stories 3. Comparing emphasis and thoroughness in various media 4. Identifying sources and noting their reliability 5. Identifying point of view 6. Following an "active" or continuing event 7. Reading news events to become acquainted with news gathering, and problems of keeping news current 8. Examinining the editorial pages to identify style, content, and purpose 9. Analyzing the style of sports writing 10. Examining devices used in advertising

Grade 8 - Unit Summary: WHAT'S NEWS (b)

Composition Activities	Language Activities	Multi-sensory Activities
1. Writing an evaluation of an interview 2. Re-writing a news story in narrative style 3. Interpreting political cartoons 4. Writing letters to "advice columnists" 5. Writing letters to the editor 6. Writing original news stories, editorials, feature articles	1. Distinguishing denotative and connotative meanings of words 2. Distinguishing facts from opinions 3. Recognizing propaganda 4. Identifying techniques used by newspapers to influence readers 5. Recognizing point of view 6. Recognizing overused expressions in sports writing 7. Using verbs and adverbs effectively	1. Listening to records while viewing a filmstrip 2. Comparing TV, radio, newspaper and magazine reports of the same item 3. Taking notes for a news story while listening to a tape and a television program

Grade 8 - Unit Summary: THE OUTSIDER (a)

Major Objectives	Content	Key Activities
Concepts	Literature	1. Reading one or more novels which contain the outsider theme
1. The Outsider is rejected or is a nonconformist by choice.	All genre - short stories, novels, dramas, poetry	
2. All persons have been outsiders at some time	Novels for Class or Individual Reading:	2. Reading short stories and plays to note the reactions of the outsider and of the group
3. His circumstances are the result of internal drives or external forces over which he has little control.	Outcast Durango Street Swiftwater To Beat A Tiger The Witch of Blackbird Pond	3. Locating material from mass media which relates to the outsider theme.
4. Authors treat the reactions of the outsider and of the group		4. Identifying current songs which deal with the theme
5. The theme has been expressed in all genre.		
Skills	Language	5. Discussing the outsider theme in panels and small groups
Ability:	Dialect	
1. To make critical evaluations	Levels of language	6. Dramatizing selected episodes to appreciate the feelings involved
2. To discover the purpose of the author	Form classes used for effective description	
3. To recognize determiners of character	Meaning changes because we live in a world of process.	
4. To express feelings of sympathy or guilt in writing	What is reported depends on who is reporting.	

Grade 8 - Unit Summary: THE OUTSIDER (b)

Composition Activities	Language Activities	Multi-sensory Activities
1. Describing the feelings of the characters in the story 2. Narrating an experience with rejection 3. Defining "prejudice" 4. Rewriting material from a different point of view 5. Writing an expository paragraph requiring reasons 6. Comparing reactions of two characters 7. Writing a paragraph of persuasion 8. Explaining the need for scapegoats	1. Discovering the connotative and denotative meanings of terms 2. Using verbs and nouns as descriptive agents 3. Observing the author's use of imagery 4. Changing selected fiction from prose to dialogue 5. Examining the author's use of syntax to create mood 6. Identifying levels of language	1. Listening to recorded poetry to discover the musical quality 2. Dramatizing current social problems and story plots 3. Listening to recordings to appreciate the depth of feeling and the dramatic effects

Grade 9 - Unit Summary: THE SENSES OF POETRY (a)

Major Objectives	Content	Key Activities
Concepts 1. Poetry deals with any experience. 2. Narrative poetry emphasizes human events; lyric poetry emphasizes feelings, emotions and perceptions. 3. Poetry is more regularly patterned and compressed than prose. 4. An image is an impression or a mental picture. 5. Poets use images to produce certain feelings in the reader. 6. Images are created by: direct statement, description, connotation and comparison. 7. Japanese Haiku are imagistic and compressed. 8. Poetry's effect depends upon the power of suggestion. Skills Ability: 1. To recognize methods of producing images 2. To differentiate between narrative and lyric poetry 3. To recognize poetic patterns 4. To produce images based on actual experience and observation 5. To read poetry orally 6. To paraphrase levels of meaning in a poem	Literature Various types of lyric poetry, with emphasis on the Haiku as an example of compression of imagery in poetry Language Figurative language which produces imagery; emphasis on "The Word and the Meaning"	1. Listening to recordings to identify images and author's message 2. Identifying difference between prose and poetry 3. Reading poems to identify patterns of repetition, imagery, and point of view 4. Differentiating between narrative and lyric poetry 5. Examining poems and popular songs to see how poets compress words to create images 6. Examining Haiku to appreciate images 7. Analyzing poems on different levels of meaning

Grade 9 - Unit Summary: THE SENSES OF POETRY (b)

Composition Activities	Language Activities	Multi-sensory Activities
1. Writing haiku, free verse, couplets and quatrains from impressions and images suggested by students 2. Writing a poem as a news article 3. Rewriting descriptive paragraphs as haiku or short poems 4. Writing haiku using scene from a bedroom window as a basis 5. Writing original similes and metaphors 6. Rewriting poems as short prose stories	1. Differentiating between denotation and connotation of selected words 2. Analyzing punctuation marks as substitutes for the intonation system of oral English 3. Analyzing form class words used to create images	1. Viewing slides 2. Examining pictures 3. Listening to records 4. Analyzing sensory images

Grade 9 - Unit Summary: A TOUCH OF HUMOR (a)

Major Objectives	Content	Key Activities
Concepts 1. Material for humor is everywhere; it is the treatment that makes it seem funny. 2. Humor develops out of character, situation, and language. 3. The humorist uses exaggeration and incongruity to create humor. 4. The humorous device is altered according to the genre. 5. Different media necessitate different emphases.	Literature All literary genre and mass media that use humor Major Works: *Life With Father* (both essays and play)	1. Compiling and exhibiting items considered humorous by students 2. Preparing and delivering humorous monologues 3. Identifying sources of humor in TV and movie comedies 4. Analyzing comedy records 5. Examining language as a source of humor 6. Studying the uses of exaggeration
Skills Ability: 1. To identify humor arising from character, situation , and language 2. To identify humorous devices of exaggeration, incongruity and play on words in literature and mass media 3. To interpret humorous selections orally	Language Clever use of language is an important source of humor.	7. Showing how humor is topical and can become outdated 8. Improvising dramatic situations to show how bumbling characters, manipulated language, and exaggerated situations help to create humor 9. Comparing the essays and play, *Life With Father*, to see how the authors derive humor from language, situation, and character in differing genres

Grade 9 - Unit Summary: A TOUCH OF HUMOR (b)

Composition Activities	Language Activities	Multi-sensory Activities
1. Writing a sketch of a major character 2. Writing parodies of historical events or of serious poems 3. Writing an amusing narrative account of a true incident 4. Re-writing a "stripped" narrative in exaggerated style 5. Developing a typical family situation into a humorous episode 6. Writing a humorous characterization of a friend 7. Writing a humorous incident for TV or a comic strip	1. Analyzing excerpts from literature to see how sentence structure and diction can create humor 2. Finding examples of anecdotes which use language, situation, or character to create humor 3. Listing words or expressions which bring an automatic humorous reaction 4. Coining words with humorous connotations 5. Finding examples of play on words, incongruity, and exaggeration in language	1. Listening to humorous recordings 2. Viewing TV and movie shows 3. Reading comic strips 4. Making tape recordings

Grade 9 - Unit Summary: CLASSICAL HEROES (a)

Major Objectives	Content	Key Activities
Concepts 1. The epic is a long narrative poem telling of the deeds of a hero drawing upon national tradition. 2. Classical heroes have common characteristics: noble or divine birth, supernatural powers, assistance from the gods, physical and moral courage, and achievement of honor through action. 3. Adventures of the classical hero contain archetypal elements: motifs, plots, and themes. 4. The hero reflects and preserves the values of a culture. 5. The medieval and classical hero reflect the cultural values of their society. 6. Heroes fulfill the need to embody ideals in human form. 7. Greek stories of heroes are among the earliest stories in Western literature.	Literature The Odyssey Stories of the following heroes: Theseus Perseus Heracles Jason Odysseus	1. Reading stories of the Greek heroes to learn characteristics of classical heroes 2. Reading The Odyssey as an epic portrayal of the classical hero 3. Collecting stories from mass media of people who might be considered heroes of the modern world; suggesting how these might grow into myths 4. Reporting on archeological findings in Agean Sea areas 5. Searching for references to Greek heroes in art, music, business or science 6. Comparing various types of heroes to show their common characteristics
Skills Ability: 1. To identify the common elements in character and adventures of the classical heroes 2. To interpret the references to classical heroes in literature, art and science 3. To recognize the characteristics of an epic	Language Origins of words and sayings in Greek mythology Characteristics of the epic style	

Grade 9 - Unit Summary: CLASSICAL HEROES (b)

Composition Activities	Language Activities	Multi-sensory Activities
1. Writing a description of a modern machine, depicting it as a monster that a hero might encounter 2. Rewriting the story of "Jack and the Beanstalk" portraying Jack as a classical hero; writing the story in the epic style 3. Writing about an incident from school life, comparing it to one of the adventures of the heroes 4. Writing an imaginary, "eye-witness" account of an arrival at King Minos' Palace 5. Writing an account for the Scientific American, comparing the inventive genius of Daedalus with that of Thomas Jefferson 6. Writing a parody of an epic with a cowboy as the hero. 7. Writing extended metaphors	1. Finding modern words derived from Greek roots 2. Finding examples of hyphenated words in Time magazine; noticing the influence of the epic style of writing 3. Giving descriptive epithets to present-day figures to note the effect it produces in a news article or story 4. Examining characteristics of the epic style in a variety of selections	1. Using filmstrips for background material on the milieu of the classical hero 2. Listening to dramatic versions of the epics 3. Viewing films of historic places described in epics 4. Viewing filmstrips depicting scientific investigations of the Ancient World 5. Visiting Walters Art Gallery

Grade 9 - Unit Summary: SPOTLIGHT ON PEOPLE (a)

Major Objectives	Content	Key Activities
Concepts 1. People are fascinating. 2. One can never know all about anyone. 3. What one learns about a person depends on purpose, media, and distance. 4. Public interest is transient. 5. Qualities exalted in spotlighted persons represent values of society. 6. Acclamation represents hero-making process. 7. Qualities of heroes contribute to changes in values held by society. 8. People who achieve permanance in spotlight are those whose qualities are idealized and emulated. Skills Ability: 1. To distinguish between responsible and irresponsible treatment of a public figure 2. To listen thoughtfully, appreciatively, critically 3. To look closely, objectively, and with perception 4. To recognize stereotyped elements in news about public figures 5. To synthesize information	People in the news in any mass media Biographical sketches and essays in class anthologies Biographies Language - Semantic Concepts: Perceptions differ. The word is not the thing. One never knows all about another. Words have affective functions. There are many ways of describing people. Valid opinions are based on facts. Diction, dialect, and usage contribute to one's image. Various propaganda techniques are used in commercials.	1. Viewing and discussing TV shows about real people. 2. Keeping a daily record of people in the news 3. "Following" a person in the news for 3 or 4 weeks 4. Discussing the public image of a person 5. Discussing qualities admired in spotlighted people and the hero-making process 6. Identifying admirable qualities in subjects of essays 7. Discussing the spotlighted person's need for privacy 8. Discussing charts on Interesting People on TV 9. Identifying the forces which shape a person's image 10. Noting stereotyped elements in public images 11. Discussing reactions to and demands of the "Spotlight" 12. Comparing the effectiveness of TV and printed commercials 13. Reading and discussing biographies

Grade 9 - Unit Summary: SPOTLIGHT ON PEOPLE (b)

Composition Activities	Language Activities	Multi-sensory Activities
1. Keeping a personal journal about people in the news	1. Noting differences in recorded perceptions	1. Using radio and TV as major sources of information
2. Preparing annotations for an album of "New Acquaintances"	2. Identifying "snarl" and "purr" words	2. Preparing bulletin board on people class wishes to spotlight
3. Explaining reasons for admiring a public figure	3. Noting the role of exaggeration in caricatures	3. Listening to see how one's voice projects an image
4. Writing about the "Qualities of the Modern Hero"	4. Explaining connotations of certain words	4. In-class viewing of a variety of people on TV
5. Summarizing an interview with "An Unforgetable Person"	5. Noting subliminal messages	5. Observing interview techniques
6. Write a description of a stereotyped character	6. Identifying propaganda techniques used in advertisements	6. Improvising behavior of stereotyped character
		7. Creating a caricature in any media
		8. Noting the impact of the visual and auditory dimensions of TV commercials
		9. Making a cross-media analysis of a person in the spotlight

Grade 9 - Unit Summary: COMING OF AGE (a)

Major Objectives	Content	Key Activities
Concepts 1. "Coming of Age" is a universal theme. 2. The maturation test in primitive societies is physical; in modern societies it is mental and emotional. 3. Adolescents in all societies must pass certain trials before entering adult society. Skills Ability: 1. To recognize variations on the theme 2. To recognize relationships among narrative elements 3. To recognize relationships between narrative elements and the theme 4. To determine the point of view and its effect on the development of the theme 5. To recognize imagery 6. To identify symbols and their functions	Literature Short Stories Poems Essays Novels: *The Yearling* *Old Mali and the Boy* *When the Legends Die* *The Red Pony* Language Levels and varieties of language Elements of style Connotative meanings Effectiveness of precise nouns and strong verbs Semantic concepts: You can't tell all about a thing. Words mean different things to different people. What is reported depends on who is reporting.	1. Reading novels in and out of class 2. Noting themes and variations in literature and other art forms 3. Collecting poetry with ideas which might help youth 4. Identifying themes, conflicts, point of view of narrator, relevance, symbols 5. Discussing maturation process today 6. Comparing maturation today with that in primitive societies 7. Noting the varied approaches of individual authors to the theme 8. Improvising and discussing parent-child conflicts

Grade 9 - Unit Summary: COMING OF AGE (b)

Composition Activities	Language Activities	Multi-sensory Activities
1. Writing expository theme on "Compensation" 2. Writing anecdote telling how "I learned about my own limitations and strengths" 3. Rewriting a story from a different point of view in capsule form 4. Writing a feature story about an emergency 5. Explaining who is the central character in Old Mali 6. Summarizing the plot of The Yearling 7. Comparing characters 8. Narrating story of Slewfoot 9. Writing a description of the family life of the Forresters 10. Writing an interpretation	1. Analyzing vivid images 2. Noting relationship between vocabulary, sentence structure and style of writing 3. Noting the problems caused by misunderstandings about language 4. Using context clues to meaning 5. Interpreting symbols	1. Noting coming of age theme in TV and movies 2. Evaluating point of view, relevance, realism of presentation 3. Noting themes and variations in musical selections, in paintings

ADAPTATIONS IN THE JUNIOR HIGH SCHOOL ENGLISH PROGRAM FOR STUDENTS WITH VERBAL DIFFICULTIES

Introduction

Helping students who have difficulty with language has been a perennial problem for teachers of English -- either because these students are verbally, "slow" and are uninterested in verbal skills or pleasures, or because they are victims of inappropriate curricula, inadequate materials, unsympathetic teachers, or simply teachers who are unable to deal with slow-moving classes. Perhaps the essential difficulty is that English is the most verbal of subjects, and these students are "non-verbal" either in ability or inclination.

In the past, we have attempted to help slow-moving students in English in a number of ways: (1) by promoting them on "effort," (2) by using a dual grading system, (3) by special grouping, (4) by providing lists of their general characteristics, (5) by providing lists of appropriate activities, (6) by providing rewritten materials, and (7) by writing units especially for these students.

Evidently these procedures have not been adequate. Department chairmen and teachers continue to make more requests for help with slow pupils than for any other segment of the pupil population. Principals report increased concern with reading problems which are in many cases symptomatic of general communication breakdowns that affect the students' general performance in all school activities -- not merely in the English classroom.

Two years ago a committee of junior high school department chairmen was formed to evaluate materials being produced for slow learners, to compile suggestions for specific units and activities submitted by classroom teachers, and to make recommendations for dealing with this problem upon the completion of the new junior high school courses in English in the summer of 1968.

The English Office agreed that priority in junior high school English curriculum development should be given to the development of adaptations in the new program for students who were unable to participate in many of the activities. The committees appointed to undertake the task during the summers of 1969 and 1970 included Morris Trent, chairman, Violet King, Rose Anna Kottler, Wesley Bone, Walter Gover, Robert West, Kathryn Dunkle, Bruce Gair, Paul Hester, James Huesman, Donald Marani and Laura Tidmarch.

This group explored many ways of providing useful printed material for teachers. The chairman of the committee visited each of the junior high schools to get first-hand reactions from teachers, department chairmen, and other concerned personnel. The general consensus was that the existing program had enough interest -- in concepts serving as centers of interest for literature activities and in certain types of oral and written language experiences -- to warrant using it as the basis for adaptations in the program. Most people who were consulted felt that it would not be advisable to write new, separate units for these pupils.

Therefore, the adaptations developed by this 1969 and 1970 committee are based on existing literature units, and they are included in the courses with the regular units: "The Storyteller" for grade seven; "Not For the Timid" for grade eight; and "Spotlight on People" for grade nine.

Guiding Principles For Making Adaptations

A. Programs for slow learners should provide the following conditions:

1. involvement of pupils in interesting activities, assignments, and projects for which positive recognition may be granted regardless of the reading problems involved.

2. maximum opportunity for purposeful talk in plays, skits, improvizations, small informal groups, discussion groups, programs and presentations of all kinds.

3. maximum exposure to the most concrete and the most relevant of materials with emphasis on all appropriate audio-visual aids.

4. variations in activities that guarantee a change in student activity at least every thirty minutes.

5. directions and activities that are highly structured with emphasis on simplicity of concepts, clarity of presentation, and repetition of desired content.

6. maximum exposure to a variety of appealing books and written materials, together with the freedom to select or reject, praise or criticize, complete or leave unfinished without penalty.

7. maximum opportunity to see, hear, and participate in school and community activities.

8. a school routine whose activities, materials, and schedules are so similar to those of all other students that even the negative labeling sometimes associated with this type of special program will be reduced to an unavoidable minimum.

9. a flexibility of scheduling that allows movement from one section to another as soon as changes in attitude, effort, and/or achievement justify such a change.

B. Slow learners need a teacher who has these qualities:

1. the ability to recognize and use all that slow learners have learned from outside of school, from people, from mass media, and from life;

2. an awareness that improvement in the slow learner's self-image must be accomplished before improvement in learning can be expected;

3. an appreciation of the importance of acceptance, encouragement, recognition, and reward to the development of the learning ability of slow learners;

4. the ability to function as an adult but still maintain respect

and empathy for the slow learner's point of view and his personal commitment to that point of view;

5. the patience to listen silently and helpfully as slow learners struggle to form and express their ideas;

6. the ability to devise plans which emphasize a type of doing, experiencing, talking, and friendly interaction for which slow learners can receive positive recognition;

7. an awareness of the pupil's need to learn by other means if he cannot learn by reading;

8. the ethical values and professional standards which produce mutual respect in the classroom;

9. the ability to instill in each pupil a desire to learn and a sense of responsibility for his own education;

10. the ability to apply all levels and types of evaluation in a positive, optimistic estimate of individual growth.

The Nature of Unit Adaptations

A. The committee agreed that less able students gain much needed security by being part of a school program that is as nearly similar to the "regular" program as possible. Furthermore, we believe that these students deserve opportunities to participate in a literature-centered program that has proven highly interesting to most students in junior high school. We know, too, that these boys and girls are able to make significant contributions to the program in spite of their various learning handicaps when teachers provide them with secure human relationships, interesting activities, attractive surroundings, and multi-media reinforcements to the verbal materials that necessarily form the base of a verbal subject like English.

B. Therefore, rather than change the basic concepts, or the unit topics, or the general way that these ideas are written or talked about in class, these adaptations were made in the following ways:

1. The word "experience" has been substituted for "activities" as a way of underscoring the need to have students "live," feel, and internalize the program rather than sit in a removed, detached, seemingly rejected position and tolerate the program as it drifts by. A classroom activity can be an "experience" -- as the word is used here -- only when students are at the center, noticeably affected, involved, concerned, participating, and contributing.

2. Purposeful student talk is one major desired outcome for most of these experiences, since talking about something offers significant evidence of some degree of involvement. Arranging, stimulating and/or provoking this kind of experience for slow learners requires an approach that has been written into these adaptations in the following ways:

   a. introductions and transitions are often accomplished by encouraging "student talk" about something interesting and familiar to them.

b. simple exercises are included after most experiences to give every student at least a few things to say. Teachers are urged to use these and to develop others to provide a foundation, a starting point, a non-threatening, easy but relevant step necessary to get reluctant, uncertain slow learners past the fear of being wrong or rejected. Once purposeful talking has begun, the skillful teacher can take the class as far beyond these simple exercises as the students' interest will allow. These adaptations will be a dismal failure if the teacher uses these or similar exercises as dead-end, written busy work.

c. whenever possible, teachers are urged to encourage small group talk -- planning, listening, searching, dramatization, answering, and anything else that places students at the center of the communication process.

3. Though reading must be a basic way of acquiring "academic" learning, it presents such academic difficulties to most slow learners that teachers of these classes must always be looking for other possibilities. In these adaptations, slow learners gain access to significant experiences by the following procedures:

   a. listening to teachers read all or parts of difficult materials.

   b. listening to teachers summarizing and paraphrasing slow moving and difficult sections.

   c. listening to tapes, records, and radio.

   d. viewing television, filmstrips, pictures, and films.

   e. observing objects, plays, and student improvisations.

   f. reading high-interest, controlled-vocabulary material.

4. The approach to writing must be somewhat different from the approach used with more able students. Slow learners generally suffer their most intense feelings of frustration and inadequacy when confronted by the many possibilities of failure and rejection built into the traditional, red-penciled, "say it my way or not at all" writing assignment. The concern for "correctness" as a goal in writing must be made subordinate to a concern for the message itself. Interest in valid ideas must take precedence over helping students to achieve a literary style. Their writing experience therefore is used as another means of encouraging word usage, and another way of sharing ideas and getting positive recognition. These adaptations include the following kinds of writing:

   a. original endings to be read to the class

   b. original stories to be read and discussed

   c. imaginary stories and situations

OVERVIEW OF JUNIOR HIGH SCHOOL LANGUAGE PROGRAM

The language units in junior high school are brief, exploratory, long-range activities that introduce students to concepts and skills in three linguistic areas: (1) "general communication;" that is, the place of language in the total discourse-centered communications context of sender of message ("I"), message ("it"), and receiver ("you") in relation to the external world and the language code; (2) dialect and usage; and (3) language structure -- including phonological, morphological, and syntactical concepts. These three types of short units appear at all three grade levels of the junior high school program, in ascending orders of logical relationship or difficulty. Although there is no special time slot for placement of units during the year, there is a recommended sequence of learnings, with the general communications units placed first. Ideally, all units should be explored during the first semester, to allow a longer period of application and reinforcement during the total year.

The units are written so that they may be taught with a minimum number of pupil texts and teacher references. The grammar emphases within the structure units, moreover, are based on areas of grammar for above-average, average, or slow sections. Grammar materials are basically resources for teachers rather than pupil texts. Pupil texts for all but advanced sections will be selected for their usefulness in general language, dialect, and usage units rather than for the teaching of grammar.

GRADE SEVEN

General Communications Unit: LANGUAGE IN COMMUNICATION

Concepts

1. Communication is the transfer of meaning from one person to another.
2. All communication involves a sender of messages, a receiver of messages, and the message itself.
3. The message may be communicated in various ways; and although each way of communicating has certain advantages in some situations, language is the most effective and commonly used way of communicating.
4. Language has two forms -- spoken and written.
   a. Spoken language is primary.
   b. Written language is an inexact representation of speech.

Dialect and Usage Unit: YOU AND YOUR DIALECTS

Concepts

1. A dialect is the variation in the form of a single language characterized by differences in punctuation, vocabulary, and grammatical patterns.
2. Everyone varies his dialect according to his age, education, purpose, the person to whom he is speaking or writing, and the nature of the occasion.
3. Members of a particular vocation, avocation, or social group have their own ways of speaking, ways that are called "jargon".

Structure Unit: THE SIGNALLING SYSTEMS OF THE ENGLISH LANGUAGE

Concepts

1. The basic grammatical signals in English are provided by its sound system, the positions of words in groups, the classifications of words by their forms, and associated structure (or function) words.
2. The sound system of English is composed of approximately thirty-five separate sounds -- vowels and consonants -- and an intonational system where different degrees of stress, levels of pitch, and varying durations of pauses operate together to transmit meaning to listeners.
3. The four major form classes are nouns, verbs, adjectives, and adverbs. They may be classified by using a number of different clues to identification.
4. Form classes have lexical meaning; that is, they refer to things in the real world. Structure (or function) words show relationships among other words; they refer to things in the language system itself.
5. Sentences are recognized in speech by typical intonation patterns. Sentences are groups of words that usually contain a noun-verb relationship that acts as a subject-predicate combination. The position of nouns and verbs in the sentence determines the sentence "pattern". The basic form of a sentence is a statement. Other kinds of sentences are formed by changing the basic statement patterns, or modifying them in some way.

GRADE EIGHT

General Communications Unit: WORDS AND THINGS

Concepts

1. Words are not things and have no meaning in themselves. Meaning results from associating sounds with things, ideas, and experiences.
2. Words are not the only means of communicating ideas and feelings.
3. The denotation of a word is its most literal, most generally agreed upon meaning. The connotation of a word is the special meaning individuals attribute to a word because of pleasant or unpleasant associations with it.
4. Words classify things, feelings, and experiences according to various levels of abstraction.

Dialect and Usage Unit: REGIONAL AND OCCUPATIONAL DIALECTS

Concepts

1. A regional dialect represents variations in pronunciation, vocabulary, and grammar which occur in different regions of the country.
2. There is no "standard" American English dialect. "Standard" spoken English is that regional dialect that is used by the majority of educated people in any given region.
3. Authors make use of regional dialects to lend authenticity to their stories and characterizations.
4. The mass media provide excellent opportunities to "observe" a number of different regional dialects.

Structure Unit: WRITING CODES AND SYMBOLS

Concepts

1. A code is a systematic attempt to represent meaning by using graphic (written) symbols. Only those users who understand the symbols of the code are able to unlock its message.
2. Alphabets are systems of graphic symbols to represent words, events, or ideas.
3. The English writing system uses an alphabet with twenty-six letters to represent over thirty-five speech sounds. Some letters represent several different sounds; sometimes, however, the same sound is represented by different letters.
4. Some punctuation is an attempt to represent the pitches, stresses, and pauses of speech in writing.

GRADE SEVEN

Unit One: LANGUAGE CHOICES IN EVERYDAY LIFE

Concepts

1. The purposes of the speaker or writer, the person being addressed, and the situation in which communication takes place are the main factors influencing language choices.
2. The way in which the message is received is influenced not only by the clarity of word choice but also by the tone in which the message is delivered.
3. Adopting a particular point of view from which to speak or write is most important in conveying a message clearly and with appropriate "slant."
4. The advertiser and news reporter must make linguistic choices related to their purposes--the advertiser, of persuasion; the reporter, of accurate dissemination of news.
5. Choices between "standard" and "non-standard" usages are related to situations and purposes rather than to an absolute standard of "grammatical" correctness.

Unit Two: LANGUAGE CHOICES IN READING AND WRITING LITERATURE

Concepts

1. The problems of language choice faced by writers of poems and essays are similar to those faced in everyday communication situations.
2. Interpreting tone in literature involves the use of certain language clues that reveal the writer's attitude toward his subject and his readers.
3. The structure of the sentences in literature help readers analyze the writer's style.
4. Sentences in poetry obey the same grammatical "rules" as those in prose; the poet's choices in sentence structures are, however, limited by his need to make sense within the rhythmic and rhyme pattern of his poetic pattern.

Unit Three: WRITING MORE VERSATILE SENTENCES

Concepts

1. Changes in the structure of sentences often affect the meaning, the tone, the completeness and the clarity of the message.
2. Movable word groups afford opportunity for sentence variety and emphasis.
3. Basic sentence patterns (kernel sentences) may be manipulated--to convey more complex or more concise ideas--by combining, modifying, or expanding.

Characteristics of Good Instruction in English

1. The goal of all education is to develop thinking ability so that pupils become competent in handling ideas. Instruction in English should emphasize communication, both understanding the meaning as the speaker or author intended and developing one's own thinking so that it may be communicated clearly to others.

2. Pupils need instruction in ideas first. These ideas should be important to youth and worthy of class consideration. The ideas may come from in-school learning experiences, from personal experience, from the real concerns of youth, from cultural affairs, and from significant issues in contemporary life. Only when pupils have a working knowledge of a significant body of ideas should they be concerned with the form in which the ideas should be expressed.

3. The various media of mass communication as well as the cultural activities of the metropolitan community should be used to motivate, to make concrete and meaningful, and to enrich all facets of the English program.

4. The sequence for learning language skills is: listen, talk, read, then write. Oral activity, often in small groups, and improvised dramatic activity are excellent initiatory steps for learning, whether to read or to write. At all stages of the learning process, encourage pupil talk. Remember that no one understands what he is reading unless the material read relates in some way to his experience, and that no one can write better than he can talk.

5. The habit of reading for pleasure and information must be developed by the junior high school years or it will probably never be developed. The teacher's responsibility is to know the reading levels and interests of each pupil and to use them in recommending literary selections.

6. Interest in reading can be promoted if the teacher and pupils together build a classroom library of reading materials. The items selected should be on various subjects and should serve the range of reading levels found in the class.

7. In developing reading skill and interest, the teacher should become acquainted with the increasing abundance of materials on the market and should use the expert help available in the corrective reading teacher and the school librarian.

8. Literature which presents an honest picture should be used to develop understanding of the mysteries of life. If pupils read first for literal meanings, secondly for implied meanings, and lastly to sense the quality of the writing, they will grow in their ability to think intelligently and to appreciate that which is good both in life and in literature.

9. Pupils should be encouraged but not required to memorize some poetry. Memorization is easy after pleasant class experiences with poetry which include some choral reading.

10. A cumulative record of each pupil's recreational reading should be maintained and used for reading guidance. These records should be passed from grade to grade.

11. Instruction should help pupils see the richness and potentialities of the English language instead of making them feel uncomfortable and guilty in their use of it.

12. Pupils should be motivated to better levels of language use through observation of levels and varieties of language followed by the development of generalizations about which language is most effective.

13. Language is oral, therefore, instruction in good usage must be primarily the formation of habits on an oral level.

14. Pupils need to understand that to perform effectively as human beings each needs a "wardrobe" of languages.

15. Instruction should make pupils aware that language changes constantly and that the dictionary can only record the changes.

16. Pupils need to learn to express themselves orally first. Extensive practice in developing their thinking and expression orally, whether in informal class discussions or in more formal presentations, is prerequisite to all writing whether expository, descriptive, or narrative.

17. The content used for instruction should demand ever higher levels of achievement in thinking, in organizing, and in expressing and should be diversified sufficiently to develop various kinds of communication skills.

18. Most composition work should be done in class under the teacher's supervision. This includes all aspects of composition: the actual writing, the proofreading, the evaluation of the writing, and the revision.

19. Remember that research has proven, repeatedly, that instruction in formal grammar does nothing to improve either oral or written communication. Able pupils enjoy learning grammar as a system but profit from this knowledge only when the teacher methodically teaches them how to use each grammatical concept to clarify the meaning of their own speaking and writing.

20. The accepted conventions of manuscript form, of the mechanics of writing, and of usage should be required in all written work.

21. Cumulative folders of each pupil's written work should be kept and used for self-evaluation and pupil-teacher conferences periodically throughout the year.

22. Spelling instruction should be a routine matter. The emphasis should be placed on learning generalizations which the pupils can apply to common spelling demons and to words they use in their own writing.

23. Instruction for slow learners should be based on their present and anticipated needs in work and social life.

24. Effective English instruction should increase the pupils' ability to learn in other subject areas. Moreover, the English teacher should share with other teachers the responsibility for helping pupils prepare talks, reports, and short compositions required in other subjects and necessitated by participation in the general activities of the school.

25. Teachers must not only analyze standard test results to determine areas needing emphasis, but they should also devise evaluation techniques for important facets of the English program which, being difficult to test, are not evaluated adequately at present.

26. The ultimate test of English instruction is what happens to the pupil: his improved self-concept because he handles his language more effectively: his motivation for continued improvement in communication skills; his habit of reading for information and pleasure; and his need to evaluate the beauty, the honesty, and the accuracy of what he hears and reads.

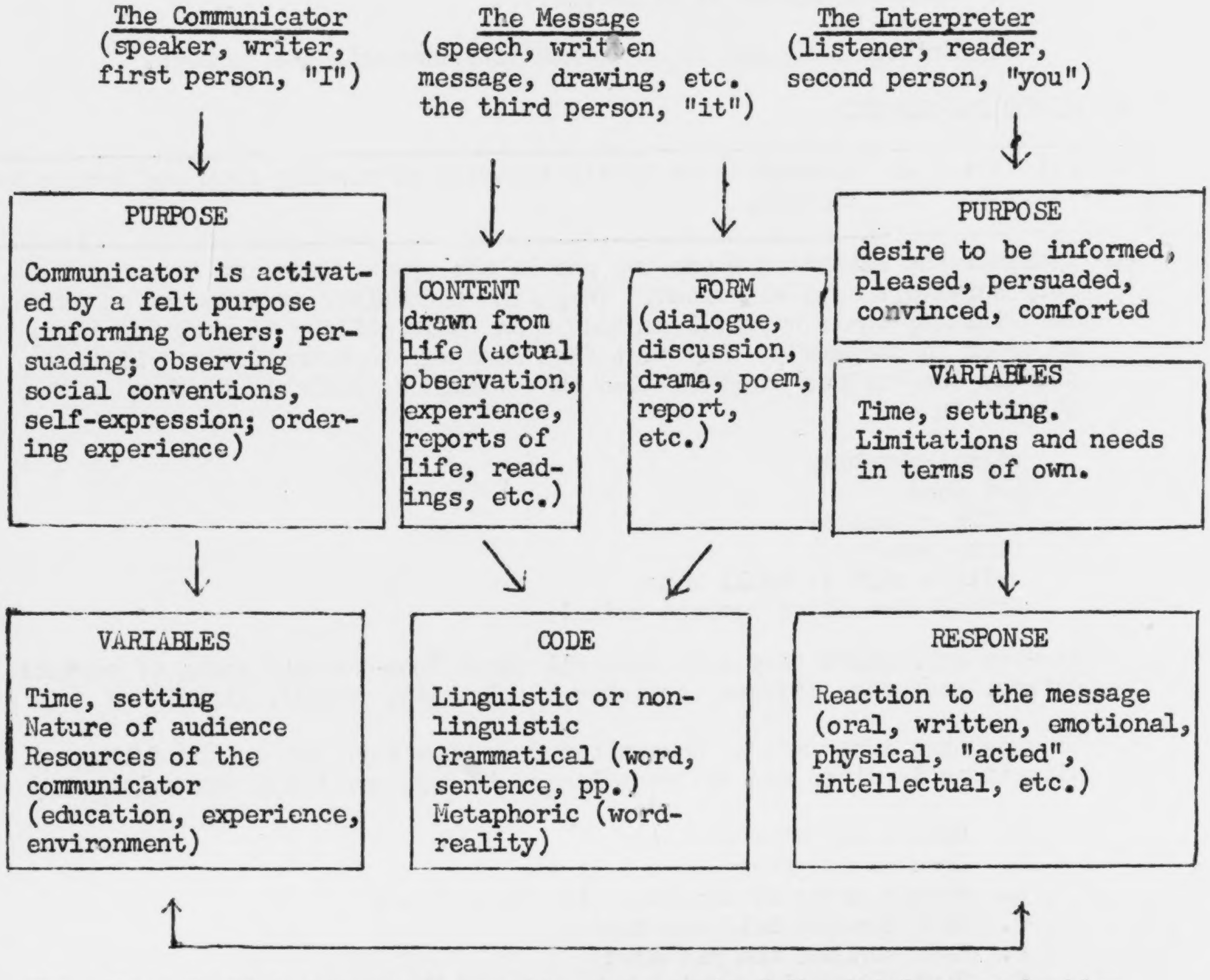
GRADE SEVEN EXPLORATORY LANGUAGE UNITS

General Communications Unit: LANGUAGE IN COMMUNICATION

Introductory Notes to the Teacher

The purpose of this unit is to present to the students some of the most fundamental concepts about the nature of communication and to explore the relationship of language as a communication "code" to the other forms of transmitting ideas and feeling. The unit is intended to make explicit some of the concepts undergirding the entire English program, as represented schematically in the chart below:

The Total Communications Context



The Communicator
(speaker, writer, first person, "I")

The Message
(speech, written message, drawing, etc. the third person, "it")

The Interpreter
(listener, reader, second person, "you")

PURPOSE
Communicator is activated by a felt purpose (informing others; persuading; observing social conventions, self-expression; ordering experience)

CONTENT
drawn from life (actual observation, experience, reports of life, readings, etc.)

FORM
(dialogue, discussion, drama, poem, report, etc.)

PURPOSE
desire to be informed, pleased, persuaded, convinced, comforted

VARIABLES
Time, setting. Limitations and needs in terms of own.

VARIABLES
Time, setting
Nature of audience
Resources of the communicator (education, experience, environment)

CODE
Linguistic or non-linguistic
Grammatical (word, sentence, pp.)
Metaphoric (word-reality)

RESPONSE
Reaction to the message (oral, written, emotional, physical, "acted", intellectual, etc.)

The entire English program is considered as part of the total communication context of human experience. Language is, of course, the principal means of communicating with which English as a subject is concerned, but other types of communication systems must also be included, especially if they overlap with the verbal communication systems. (As, for example, visual communication overlaps with verbal in face-to-face communication, television, films; and as gestures and pantomime are used as substitutes for or supplements to words.)

CONTROLLING GENERALIZATIONS

A. Communication is the transfer of meaning from one person to another.

B. All communication involves a sender of messages, a receiver of messages, and the message itself.

C. The message may be communicated in various ways; and although each way of communicating has certain advantages in some situations, language is generally the most effective and commonly used way of communicating meaning.

D. Language has two forms -- spoken and written.

a. Spoken language is primary.

b. Written language is an inexact representation of speech.

SUGGESTED PROCEDURES

Generalization A:	Communication is the transfer of meaning from one person to another.

1. Consider the situation where two people who speak different languages are the only survivors of a shipwreck. They find themselves stranded on an uninhabited island; their survival depends upon their ability to work together; but in order to cooperate, they must find some way to communicate. List and discuss the various possibilities that would be available to them as they attempt to

signal for help
get food
build a shelter
store water
build a raft or small boat
defend themselves against animals

In what ways might they have used all these "non-verbal" means of communicating: gestures, objects, articles of clothing, sounds, signs?

2. To show that ideas may be communicated in many ways set up the following situations in class and ask what ideas, if any, are being communicated.

a. Have a boy wink at a girl
b. Draw an imaginary square in the air
c. Have a group of students clap their hands
d. Have someone hold his head
e. Have someone nod his head
f. Have a boy give a girl a bouquet of flowers
g. Show pictures of people in unusual dress

What methods of communicating were used in each instance? What are the possible "meanings" for each?

3. Consider the effectiveness of bodily movements in communicating a message. An infant, for example, communicates solely by means of his body. Discuss:

a. How does an infant tell his mother that he is hungry? that he is pleased? that something hurts? Etc.

b. How does the mother communicate with the infant?

c. How does the baby learn the meaning of the mother's message?

d. How does the mother know that the infant understands the message?

e. Which of the bodily movements used in communicating a message is the infant likely to continue using even after he has learned to talk?

All people communicate by gestures much more than we commonly realize. What meaning do the following bodily movements usually convey? Can you add any other gestures to the list?

a. a frown
b. a shrug
c. a small smile (bemusement)
d. an open-mouthed smile
e. a puckered nose
f. dilated pupils (interest, enthusiasm)
g. thumbs down
h. waving hands

Dogs use a number of instinctual movements to communicate. What meaning do the following bodily movements convey? Can you add others to the list?

a. wagging tail
b. tail between legs
c. ears forward
d. teeth bared

4. Suggest all the ways in which communication can take place without speech. Develop a brief list of examples, such as bells, raising of hands, and applause. For further understanding of non-verbal communication, read Chapter 3 in Pei, All About Language. Look for the following kinds of information:

a. visible signals
b. audible signals
c. gestures

According to Pei, why is speech considered "the best, simplest, easiest, most convenient way of transferring our thoughts to others"?

5. List five examples of the following kinds of communication you have observed today:

a. sounds (not words)
b. pictures
c. gestures
d. signals

What "meaning" was communicated in each instance?

6. If we agree that for communication to occur, some intentional "meaning" must be transferred from one person to another then we might assume that words communicate better than gestures, objects or signals. This is not always

the case, however. How do each of the following situations illustrate this statement?

a. Suppose your teacher were to tell you to "Bringe einem bleistift und ein papier heraus." (Bring your pencil and paper here.) Or suppose your principal were to say, "Allez chez vous." (Go home.) What would you do? Would you be able to react to his communication? Why or why not? Why is the "meaning" of language not always transferred into actual communication?

b. What do these two combinations of letters "mean" to you - "pain" and "lit"? Now suppose you were a Frenchman who knew no English. What "meaning" would be transferred? (pain - "bread"; lit - "bed").

c. Even one's own language does not always communicate meaning. What, for example, do these sentences mean?

   (1) Fulginous composition is concomitant with conflagration. (Where there's smoke, there's fire.)

   (2) A prodigious aggregation of manus renders operoseness levitative. (Many hands make light work.)

   (3) A fibrillous concantenation effected anticipatively precludes nonary iteration. (A stitch in time saves nine.)

   Why would a listener or reader fail to get the meaning?

d. A very tired and forgetful college professor is reading from his worn, ancient notes to students who are carefully copying his every word into their notebooks. The professor is actually thinking about a trip that he took years ago while the students are thinking about the fun they will have when this class is over.

   (1) Draw a diagram of this situation showing the flow of information from the teacher's notes to the students' notebooks. Show why no real communication occurred.

   (2) Respond to the following true-false exercise to explore the effectiveness or lack of effectiveness in the above situation:

      (a) Since the students copied every word, they probably learned and remembered everything.

      (b) The lack of questions indicated that the students were learning.

      (c) Communication was effective because the situation included a sender, a message, and a receiver.

      (d) Since communication takes place only when there has been a a transfer of understanding from one mind to another, this situation illustrates good communication.

   (3) Draw a second diagram showing the flow of the message when the professor really does communicate with his students.

CONCLUDING ACTIVITY (Generalization A)

Using examples from any of the preceding activities, support this statement: "Communication does not take place unless an intentional meaning is transferred from one person to another."

Generalization B: All communication involves a sender of messages, a receiver of messages, and the message itself.

1. Recall and list all the communication situations, verbal and non-verbal, that normally occur in a school day such as morning greetings, bells, homework assignments on chalkboard, as well as announcements over the intercom. Be sure each situation includes person communicating, a message, and a receiver. Contribute to a class chart, similar to the following:

The Communication Process

PERSON COMMUNICATING	MESSAGE	RECEIVER

2. Ditto or list the following situations on the chalkboard and have students identify the missing element of the communications process (communicator, message, receiver)

    a. A letter stamped and written but lying on the hall table
    b. A TV set turned on in an empty room
    c. An American listening to a Russian language broadcast on a short-wave radio
    d. A teenager calling a girl friend and finding the line busy
    e. A young girl waiting for someone to ask her to the prom
    f. A family looking at a TV set which has no sound
    g. An arrow on a tree in the middle of a deserted forest

3. Select and observe carefully five to ten situations that occur outside school, in which some message is clearly conveyed from one person to another. Try to find one in which not a word is spoken, another where some object or signal is the "code" used to convey the meaning, and still another where a combination of words and gestures or signals are used. State what the "message" is in one sentence, and identify the sender and the receiver of each message. Join a small group of your classmates to compare results.

4. Sometimes all three elements of a communication situation are present -- a sender of a message, a message, and a receiver, yet no "meaning" is transferred from the sender to the receiver. Participate in a discussion to discover some of the reasons for such a breakdown in communication. Consider factors involving the persons communicating as well as the code used. Examples of such situations might be a parent telling a young child to pick up

his room, with no observable results; or an American tourist asking a Frenchman how to find his way around in Paris; or a teenager trying to explain to his mother why he should be allowed to stay out until midnight on week nights; or a broker explaining the stock market to a five-year old, or a Cockney talking to a reservation Indian. In which cases was the code inappropriate? In which was the message "tuned out"? Why?

5. Identify the communicator, the message, and the receiver in a cartoon, a TV commercial, a short story, a song, a telegram.

Generalization C: The message may be communicated in various ways; and although each way of communicating has certain advantages in some situations, language is generally the most effective and commonly used way of communicating meaning.

1. The vehicle used to convey a message is usually referred to as a kind of signalling system; the signals may be of different kinds -- physical movements, facial expressions, objects, and sounds. Not all the sounds are "language" sounds; some are "noises" that convey a meaning such as sighs, groans, laughter, grunts. Speech, or language, is the signalling system most frequently used by humans; it is, in fact, the ability to speak that sets man off from all the other animals. The signals, whatever they are, are referred to as the "code" by which a message is sent. Probably the oldest kind of signalling system is that of gesturing. How would gestures be used to convey meaning in these situations ?

   a. You are in a car with another car close behind you on the expressway; both you and your follower are travelling well over fifty miles an hour. Suddenly a truck pulls out from your right, and he appears to be unable to slow down when he notices he is crowding you over to the mid-strip. To whom do you communicate? What gestures do you use? What objects?

   b. You are walking through the woods accompanied by a deaf friend. You see a copperhead, and wish to communicate the idea of danger to the friend. What movements do you use to do this?

   c. You are a spectator at a ball game, too hoarse from cheering to utter a sound. A runner (of your team) on second begins a steal to third, and you are afraid he cannot make it. What movements convey your "message" to him and the other spectators?

   Why would language be inappropriate for use as a code in the situations just described? Think of other situations where gestures are still used as the basic way of conveying meaning.

2. Many gestures become "conventional," that is, their use become habitually associated with a particular situation. Such a gesture is the handshake of greeting, or the wave of the hand that signals "goodbye." Even these types of signals become misunderstood, however, if the situation in which the gesture is used is not identified properly. A pointing thumb might be used by a hitchhiker to convey one meaning; and that same gesture is used in baseball to indicate that the runner is out. Contribute to a class list of conventional gestures. Which of these may be used as signals of meaning in different situations? Why do they succeed as communication? How might they be misinterpreted by those who are unfamiliar with the context of each situation?

3. We learned in the last activity that the meaning of gestures used as signals must be agreed upon by both the sender and receiver of messages if they are to be successful codes for communication of meaning. Which of the following types of gestures is not intended to be a conventionsl signal -- a boy scratching his head, and a boy nodding his head? Give other examples of gestures which are similar in kind but which are contrasting pairs of gestures; one signals meaning to someone else, and the other is a gesture that is "meaningless" as communication.

4. What kind of code is "officially" used in the following situations or places?

   a. football or baseball games
   b. lifeguard drills
   c. train depots
   d. air terminals, to signal take-offs and landings
   e. emergencies such as fire drills

   Which of these codes use gesture? Which use objects? Which use language? Which use combinations? What messages are conveyed? Discuss with the class the reasons that some non-linguistic codes are more effective than language in certain situations.

5. List the following situations and discuss which method of communication (pantomime, pictures, words, signals) would be most effective. Note how often words are the most effective method, especially when the communicator wishes to transcend time and place.

   a. trying to hitchhike a ride
   b. describing last summer's vacation
   c. explaining how to make a bird feeder
   d. telling mother you're hungry
   e. telling favorite joke
   f. convincing people that one political candidate is better than the other
   g. persuading an orchestra to play softer
   h. telling the pitcher to throw a fast ball
   i. informing everyone that you wish to leave $1,000 to the school
   j. getting a person out of the path of onrushing train

6. Sometimes meanings are communicated better by pantomime and pictures than by words. Discuss with your classmates the most effective method of communication for each of the situations named here:

   Situation 1. Teacher trying to get student to pick up trash
   Situation 2. Student trying to persuade another to loan his sweater
   Situation 3. Introducing one person to another
   Situation 4. Getting child to move out of way of an automobile
   Situation 5. Describing the horror of a war scene in a movie

7. Suppose you wanted to convey a message to someone about someone who is not here; or suppose you wanted to explain the historical cause of an event. What is the only code you know of that would do the job? Language makes it possible to talk about things that are not present at the time the message is being conveyed. It also makes possible the discussion of abstract things called "ideas." Think of some messages you have conveyed recently that could only have been conveyed by using language.

8. Animals also have communicating systems that are "non-linguistic;" that is, they do not talk. (Parrot talking is a conditioned response to a situation; it is not like human speech.) Report on the communication systems of purpoises, bees, donkeys, or some other animal. After you have given and heard a few reports, discuss reasons that scientists are interested in animal communication. What can they learn about the difference between their ways of communicating and the essentially human way, speech?

9. There are some situations when people talk to each other, not to communicate a message, but because silence might be considered unfriendly or asocial. Typical of such situations are parties and casual meetings on the street. Can you name any others? What do people usually talk about in situations like the ones named? (the weather, one's health, vacations, etc.) What is the purpose of the talk? Why are the messages unimportant?

10. Culminate your study of the ways in which messages may be communicated by discussing these questions:

    a. What do all codes have in common?
    b. Name some situations where a gesturing code is more effective than a linguistic one; where a code using objects as signals is effective.
    c. What communication purposes do each code serve best?
    d. What conditions must exist for a code to be "understood" and used effectively?

Generalization D. Language has two forms, spoken and written. Spoken language is primary; written language is an inexact representation of speech.

1. Read Chapters I, II, and IV in Pei, All About Language. (Note: If only a few copies of this book are available, convert this activity to a small-group report.) Then discuss these questions:

    (Ch. I)

    a. What theories about the origins of speech does the author give?

    b. What is the difference between mere sounds and actual speaking?

    c. What are the uses of language that Pei lists? Name at least two situations for each use in which you have been a speaker or listener during the past day or two.

    d. What does Pei say about the advisability of people trying to "remake" their language? What choices are open to you in the use of language that he advises you to understand?

    (Ch. II)

    e. Summarize the material on the development of man's ability to speak. What differences between man's speech and animal communication systems are mentioned?

    f. Animals are able to imitate human speech sounds, yet they cannot be said to be speaking. How does the human ability to manufacture new words and sentences represent the distinguishing feature of human language?

    (Ch. IV)

    g. How did the writing systems of the world begin? What form did they take?

h. What are the advantages of the pictograph writing systems? What are the disadvantages?

i. Summarize the development of alphabetic writing. What are its advantages?

j. What difficulties arise because of the fact that there are fewer letters to represent sounds in the alphabet than there are actual sounds?

k. What difficulties in spelling arise from the fact that the same sound may be spelled in a number of different ways?

2. (Note: The following activity, because of its nature, is directed to the teacher.)

To demonstrate the fact that written language is different from oral language and is an inexact representation of speech, the teacher may tape-record a brief (one or two minute) student conversation. (See illustration in sample below). Prepare a written transcription of the tape, making a special effort to write every word and sound exactly as it is spoken. Ditto this transcription so that both the written transcript and the tape will be available for use with the class. Listen to the tape and examine the written transcript. In a brief class discussion, consider the following questions:

a. How does this attempt to transcribe oral language to writing differ from your expectations of what written English is?

b. Although this transcription is an attempt to put down the conversation exactly as it occurred, what characteristics of oral language are still missing? (variations in pitch, tone of voice, duration and location of pauses, rate, stress choices)

SAMPLE DIALOGUE

(NOTE: Teacher may have students record this dialogue or another one of their own, but this is the type of written transcript intended for the activity.)

MACK: did ya get the homework copied down english is the class ah mean me and mel wer a lil outa things plannin a lil trip fishin trip thats what i said fishin trip anyhow miss smitty jus wasnt gittin through

MEL: yeah thats nothin new havin you talk about homework is kinda different though when didja start to dig the school groove mack last time ya brought a book to class we hada blizzard ana earthquake who ya kiddin

MACK: Aw getoff my back Melrose ya know the static i ben gittin eversince that goofy brother of mine copped outa school my old man keeps hollerin one dropout a family is too much i gotta keep all this homework junk in one book ma old lady looks inta this book evry other minit.

JERRY: if you two creeps can stop jawin for a minit

MACK: comon quit stallin shoot me the latest bit from the great lady and getit over with i can only stay on this school kick for alil while at a time

JERRY: uh uh thats fa sure the think i ben tryin to get through to ya wise guy there aint no homework miss smitty just didn give any

Next have students complete, as accurately as possible, a written version of the conversation in conventional writing. Either ditto one or two of these papers or show the papers to the class, using an opaque projector.

a. How is the conventional writing system different from the transcription of the oral conversation?

b. What changes needed to be made in order to convert this transcription to the conventional writing system? (punctuation, capitalization, spelling)

3. Sometimes a written sentence is "ambiguous;" that is, it can mean more than one thing. If pronounced with the appropriate tone and stress, however, the speaker can convey whatever meaning he intends. Discuss the possible meanings of the following sentences. Then read them orally in such a way as to convey each meaning clearly. What characteristics of the spoken language that help to convey clear meanings are not included in the written system?

   a. They are racing greyhounds.

   b. They are cooking apples.

   c. He attended a small boys' school.

   d. I have a message to report.

   e. She gave her dog biscuits.

4. To examine ways authors indicate the tone of voice in which dialogue is spoken, read "Kid at the Stick", Mike Miller, Directions I, and list words that show the tone that should be used in each instance.

5. Punctuation is, at least in part, an attempt to reproduce speech pauses in writing; it is not an exact duplicate of speech, though. Listen to your teacher read a short paragraph orally, and raise your right hand when you would insert a comma; raise your left to indicate the end of a sentence. How do you account for differences of opinion among the class?

6. Writing does have its advantages over spontaneous speech. To illustrate one of these advantages, go to the front of the room, and, without prior preparation, give directions on how to go from the front door of the school to the English classroom. Have these directions taped as you give them. Then have the class write the same directions. Compare the two versions for preciseness and conciseness.

RELATED DICTIONARY ACTIVITIES

1. Look up the word "speech" in your dictionary. What characteristics included in the definition of the word call attention to some of the differences between human speech and other types of sounds or communication systems?

2. Look up the word "language." What characteristics of language are given? How are speech and writing distinguished?

3. What help does the dictionary provide to the speaker who needs to know the pronunciation (or speech sound) of a written word? How does the dictionary user know how to imitate a symbol used to denote the proper pronunciation of a given syllable or letter?

RELATED EXERCISES AND ACTIVITIES IN TEACHER REFERENCES AND STUDENT TEXTS

Pei, Mario. All About Language. Philadelphia: J. B. Lippincott, 1954.
Chapters One through Five

(Note: There are relevant materials in Conlin, Herman and Martin, Our Language Today, Grade Seven. These should, however, be used in conjunction with the unit on structure rather than the unit on general communication.)

GRADE SEVEN

THE STORYTELLER

SCOPE OF THE UNIT

Introductory Note to the Teacher

The art of the storyteller has flourished for ages among all peoples of the world. The earliest stories were not the invention of one person alone but grew from the collective imagination of a tribe or nation. They developed over a period of years and changed with time. In this unit a number of these stories -- some of them fables, some fairy tales, others legends -- will be read. In addition, the modern form of short prose narration -- the short story -- will be included. The focus throughout the unit is on narration, rather than on any specific literary type.

The unit is planned to lead the student inductively to recognize that any storyteller tells his listeners what happens to someone in someplace; that therefore the elements of narration are plot, character, and setting. The student learns to label these elements of narration and begins a study of how an author manipulates them, but a detailed study of the elements is left until later grades.

Several related activities in other areas of the arts, as well as in the media of mass communication, are included to demonstrate that narration in any form involves the basic elements of plot, character, and setting -- something happening to someone, somewhere.

It is strongly recommended that each class conclude its study of narration by reading a novel, the choice to depend on the ability and interests of the group. Some novels available are *The Call of the Wild*, *Old Yeller*, *Island of the Blue Dolphins*, and *Call It Courage*.

Unit Objectives

A. Concepts and Generalizations: To help students understand that

1. Narration is telling a story, either orally or in writing; something which happens to certain characters, in a certain place. The basic elements of narration are plot, character, and setting.

2. Narration may be factual or fictional.

3. There are several kinds of fictional narration.

    a. The fable is a very short story, often with limited plot, which teaches a lesson or moral and which usually has as characters animals that illustrate human characteristics.

    b. The fairy tale is a story that is told for entertainment and which contains unreal beings; it often attributes magical qualities to ordinary objects or people.

    c. The legend is a story handed down from the past; it is not regarded as true history, but may be partly based on actual events.

        d. The short story is a fictional prose anecdotes (shorter than a novel) with a plot, few characters, and a limited number of settings.

    4. Though the usual purpose of narration is to entertain, stories may also be told to influence someone (fables), or to explain or illustrate (many factual narratives).

B. Attitudes and values: To encourage the students'

    1. Appreciation of the imaginative re-creation of human experience

    2. Appreciation of our heritage of fairy tales, fables, and legends

    3. Appreciation of the culture of other peoples through an understanding of their legends and fables.

    4. Enjoyment of reading short stories as a leisure-time activity

C. Skills: To develop the students' abilities

    1. To differentiate between fables, fairy tales, legends, and short stories

    2. To recognize the major elements of narration and their interrelationships (plot, characterization, and setting)

    3. To write short narratives stressing chronological order and revealing "who," "what," "where"

    4. To write short fictional narratives stressing chronological order and explaining "who," "what," "where"

Recommended Time Allotment

Five to six weeks (50% literature, 30% composition, 20% language)

ACTIVITIES

Long-Range Reading and Projects

A. Encourage the class to read many stories from books and periodicals, such as those listed at the end of the unit. Ask them to find examples of each kind of narration read in this unit -- fables, fairy tales, legends, and short stories. Have the students record the stories read in their summary charts (see activity D).

B. Have each student (or group of students) choose a favorite story from the the unit and illustrate it with an appropriate drawing or diorama to be exhibited in the classroom - or have groups of students dramatize favorite stories.

C. Place on the bulletin board an outline map of the world and as the unit progresses, add to it symbols representing the stories read. (Typical symbols might be golden apples for "Three Golden Apples," or balls of blubber on the snow for "The Story of Keesh.") The design and posting of the symbols may be undertaken as a group project, and the completed map may be used for a synthesizing or evaluative activity at the close of the unit.

D. Have the students keep a record of each type of story read and its identifying characteristics in chart form.

Example:

TYPE	CHARACTERISTICS OF THE TYPE	EXAMPLES READ
1. Fable	Animals have human traits Story is short Typical beginning: "Once upon a time...," "Once...." Story teaches a lesson	"The Fox and the Grapes" "The Hare and the Tortoise"

Initiatory Activities

To develop the concept that people tell stories to entertain, to instruct, or to influence listeners, show some comic strips from the newspapers using the opaque projector. Discuss the major purpose of each. Is it to entertain? to instruct? to persuade? For example:

Penny's narration of an escapade might be told to influence her father (and all fathers).

An episode from "Peanuts" might be written to teach a lesson about human behavior.

An escapade from "Dennis the Menace" might be sheer entertainment.

Developmental Activities

Fables

The fable is a very short narrative, aimed at influencing behavior by some useful truth or moral. It frequently involves animals as main characters or is narrated by animals. The important point, however, is that animals represent human stereotypes. The morals of fables are acceptable because they concern human beings masquerading as animals. Fables are often known as "beast tales." Aesop, a teller of fables, lived between 620 and 560 B. C. Some authorities do not believe he ever lived, but others believe he was a legendary figure. Modern writers also have given us some fables which carry messages reflecting modern culture and problems.

A. To identify the characteristics of a fable as a narrative form, have the class read "The Milkmaid and Her Pail," "The Fox and the Grapes," "A Wolf in Sheep's Clothing," and "A Lion and a Mouse" (Adventure Bound).

Suggestions for class discussion:

1. What do the endings of these stories have in common? Tell the moral of each.

2. In the story, "The Milkmaid and Her Pail," why does the milkmaid spill the milk?

3. In each of the other stories why does the main character lose or gain something which he considers important? How does the writer tell us why each of the characters loses or gains something?

4. Compare the format of these stories. What physical characteristic do all of them have in common?

5. What other characteristic do the stories (with the exception of "The Milkmaid and Her Pail") have in common?

6. What is unusual about the animals in the stories?

7. What can the writer accomplish by using animals that he might not be able to do if he used human beings?

8. Why do all these stories take place either in the forest or in open fields? If the same characters were used could the story just as easily have happened in a town or a modern city? Could the same moral be taught in a modern town or city if appropriate characters were used?

9. How does the use of animals give the stories lasting value?

10. If you were writing a similar story today what characters would you probably use instead of a milkmaid or other rural type?

11. Would you change the moral of the story if you changed the main character? Why or why not?

12. Do these morals still hold some value for us today? Which ones may not? Why?

Key Question: Why have stories like these been retold for over twenty-five hundred years?

B. To identify the setting of fables from content clues and language (dialect), assign the reading of the American fable "The Wonderful Tar Baby."

Key Question: How does Bre'r Rabbit escape from the fox?

Suggestions for class discussion:

1. How is this story like the four fables we read earlier?

2. What lesson can you draw from the fact that a rabbit is able to outwit a fox?

3. What opinion does the fox have of himself? How does this affect the outcome of the story?

4. What other lesson can you draw from the story? Is there any significance in the kind of place the rabbit is thrown into?

5. In what part of America does the story take place? What clue identifies the setting? During what period of American history did this story probably occur?

6. What characteristics of the dialect identify this as a Southern tale?

7. What evidence other than dialect can you find that this is an American story?

8. Could the same story be told today, perhaps by a different narrator, and still hold the same meaning?

C. Draw up a list of all fables available for class reading. Include the fables listed below as well as fables included in the teacher's personal library or in the school library. Divide the titles among small groups of students. Ask each group to read and discuss the fables on its list. These questions may be used to guide group discussions:

1. What is the moral?

2. How is the moral developed?

3. What are the characteristics of the main characters?

4. Where does the story take place? How does this affect the moral?

5. How does the length of the fables read by this group compare with those read by the class?

Have each group report to the class the moral of each fable read. Conclude the class discussion by refining the statement on characteristics of fables and adding to the list of titles on the chart outlined in Long Range Reading and Projects, Activity D, page 3.

Fables in classroom anthologies

Pooley, Robert C. et al. Projection
"How the Animals Got Their Color"
"How the Animals Got Their Tails"
"Why There Are Cracks in Tortoise's Shell"
"Why the Woodpecker Has a Long Beak"
"The Dog, the Snake, and the Cure of Headache"
"Why the Stork Has No Tail"

Potter, Robert R. et al. Myths and Folk Tales Around the World
"The Lazy Man of Laos"
"The Lion and Mr. Hunger"
"Goso the Teacher"

Related Activities:

1. Examine television program listings to see if cartoon movies based on Aesop's fables are being re-run. If such programs are available, have the students view them after they have read and discussed fables in class. Use these questions to help evaluate the fables in a follow-up discussion:

   a. Is there a moral in the story? What is it?

   b. Do animals play roles similar to these in fables you have read?

   c. Is the story brief and to the point?

d. Is the language simple? timeless? modern?

e. Does the story end with the stating of the moral?

2. A storyteller uses a very particular kind of language in telling a fable. The students have already noted that a fable is short. Have them identify the ways in which an author manages to tell a story in one short, simple paragraph and still teach a lesson or moral. Notice the kind and length of sentences, the vocabulary choices, the abrupt ending.

Using the following rewritten version of "The Dog and the Shadow," which may be unfamiliar to the class, ask the students to pick out the basic story and write it in fable style.

The Dog and the Shadow

Once there was a little brown and white beagle hound dog named Tops. He was a frisky and a greedy little dog. One day, while his master was shopping, the butcher gave him a juicy piece of rare beefsteak. The little hound decided to carry the meat home so that he could eat it in peace.

Tops had his own little doghouse just behind his master's house, and it was here that he liked to carry home his bones and other good things to gnaw on. Other dogs would parade by the fence which surrounded his house and lick their chops in anticipation, but Tops was always secure inside his fence, so this is where he headed.

He grabbed up the meat in his mouth and trotted along happily through the forest, which was cool and green. Squirrels and rabbits scampered among the underbrush, and birds twittered noisily overhead.

Now a running brook lay in his path in the woods, but the dauntless little dog clenched his teeth tighter around the meat and carefully proceeded across the plank which was used for crossing the water. As he crossed, he chanced to look down and to his surprise he saw his shadow reflected in the water. Tops was not an especially bright little dog. He was faithful to his master, he was playful and frisky, but intelligent he was not. So Tops supposed that there was another little dog down below in the water and the other little dog was carrying a tempting piece of juicy rare beef in his mouth. Being greedy, Tops made up his mind that he would take that piece of meat and thus have two for himself. He opened his mouth to grab for the other dog's meat and of course, his own piece dropped into the water and was carried away by the current.

BEWARE LEST YOU LOST THE ACTUAL OBJECT BY GRASPING AT SOMETHING THAT ONLY LOOKS LIKE THE REAL THING.

3. After reviewing the characteristics of a fable, ask the students to create fables of their own. An approach to this may be a cooperative listing of morals or lessons which might be suitable for developing into a fable. (The teacher should be prepared to suggest suitable sayings, if necessary, such as the following ones. Or the class may wish to create an original proverb.)

Look before you leap.
Think first, act later.
All that glitters is not gold.
A stitch in time saves nine.

Suggestions:

Identify the traits of different animals (e.g., the lion is regal, the snake is wily, the tortoise is slow but steady). Choose animals that will suitably exemplify the moral chosen for a fable. Write the fable with appropriate dialogue.

4. Change the dialect found in a few paragraphs of "The Wonderful Tar Baby" to a standard American dialect and level of usage. Have the students identify the kinds of changes necessary. In class discussion decide how this change seems to affect the enjoyment of the story. What elements of the story remain the same? Does the removal of dialect affect the humorous aspect in any way?

Fairy Tales

A fairy tale uses unreal beings who possess magical qualities as well as stock characters and involves them in plots which always end happily. The fairy tale may take place in almost any setting, from a poor cobbler's shop to a castle. The "good guys" and the "bad guys" are always recognizable.

D. To introduce unreal beings with magical qualities and plots with happy endings such as appear in fairy tales, show the filmstrip "The Wonderful World of the Brothers Grimm."

Key Question: How does the cobbler please both his customers and the orphans?

Suggestions for class discussion:

1. Where does the story take place?
2. How is the shoemaker able to complete the shoes for his customers?
3. Where do the elves come from?
4. How can those wooden elves make shoes?
5. Who is made happy at the end of the story?
6. What effect does the cobbler's shop have on the outcome?
7. When did the Grimm Brothers live? Why did the Grimm Brothers decide to write such fairy tales?
8. What is enjoyable about the tale of "The Cobbler and the Elves"? Is is believable? Do you learn a lesson from it? What?
9. If this were written in fable form, how would the characters differ? How would the ending differ in fable form? Could you find a moral in the fairy tale? Why is it not as apparent as in the fable?

E. To extend students' experience with fairy tales, have them read some of the following:

Jewett, Arno, et al. Adventure Bound
"Ali Baba and the Forty Thieves"
"A Fortune for a Frog"

Potter and Robinson, Myths and Folk Tales Around the World
"The Farmer and the Snake"
"A Husband for Tama"
"The Career of Igor Ivanov"
"The Caliph's Contest"
"Abu the Wag"
"Abu's Return to Life"
"The Daughter of the Stars"
"The Golden Fish"

O'Daly, Elizabeth C. et al. Adventures for Readers, Olympic Edition
"The Nightingale"

Pooley, Robert C. et al. Projection
"The Flying Ship"

Discuss each story at the literal level first. Suggestions for class discussion of "Ali Baba and the Forth Thieves":

1. Why is Ali Baba in the forest where he sees the robbers?

2. How does he get in the cave and what does he see inside the cave?

3. How does Cassim find out about Ali Baba's discovery?

4. Why do the robbers quarter Cassim and hang him in the cave?

5. Why does their plan not work?

6. What outstanding traits does Morgiana possess?

7. Is Morgiana a good choice for a wife for Ali Baba's son?

   (Note: Emphasize the fact that we see only one side of Morgiana's character, i.e., a slave who is devoted to her master -- a stock character.)

   a. Is Morgiana a good cook and housekeeper? Cite proof.
   b. What kinds of things does Morgiana like to do in her spare time?
   c. Does Morgiana have many friends?
   d. Is Morgiana a good conversationalist?

After reading a number of fairy tales, discuss the characteristics of fairy tales as a narrative form. Use the following questions:

1. What is unusual, even unreal, about some of the characters in these stories?

2. What is the magical element in each story?

3. How are the plots similar? (Seeking treasure or seeking a better life with more comforts)

4. How do all of these stories end?

5. Who are the "bad guys?"

6. How can you recognize the "good guys"?

To reinforce concepts about the fairy tale, have the class read another story and identify the characteristics of fairy tales listed below:

1. Magic -

2. Treasure -

3. "Good and Bad guys" -

4. Happy ending -

5. Other characteristics such as use of disguises and last moment escapes.

F. Recall briefly the major characteristics of the fairy tales which are a part of our literary heritage. Discuss with the class the possibility that these traditions may now have modern counterparts in certain television shows. List the shows that the class thinks do perpetuate fairy tale traditions. Ask students to watch these shows, singly or in groups, and report a week later to the class. The report should identify the show(s), the features which are characteristic of fairy tales, and an evaluation of the visual-aural representation of the story. After the reports have been given, lead a class discussion, using these questions:

1. How does the modern television fairy tale differ from the traditional fairy tale?

2. In what ways are many supposedly realistic television and movie romances "fairy tales"?

3. Why do people still demand "happy endings"?

G. Fairy tales have inspired composers, some of whose musical masterpieces are known and enjoyed throughout the world. Ask a few students to read "The Voyage of Sindbad", "The Kalonder Prince", "The Prince and the Princess", and "Festival at Bagdad" in preparation for narrating them orally to their classmates. (The selections may be found in the library.) As each story is told, play the part of the "Scheherazade Suite" which was inspired by that story. The stories and corresponding selections from the suite may take several periods. After each selection, discuss:

1. How is the music suggestive of the Near Eastern locale of the story?

2. How is the music suggestive of what happens in the story?

3. What are the similarities or differences between the movements?

4. What can a storyteller do for his listener that a composer cannot do?

5. What can a composer do that the storyteller cannot do?

Replay the music. Ask the students to draw the images which the music evokes. Or, ask the students what scenes and characters they can visualize.

Choose a fairy tale previously read and discussed and choose points of action in the story that a composer might use. Cooperatively decide what quality would be most outstanding in the music for a particular story. For example, "The Golden Apples" would suggest Irish music -- perhaps a few strains of an Irish dance to set the background and then a specific theme for Ballor's Son. This theme music could first suggest his boredom and lonesomeness and then be modified as he encounters adventures in the woods and in fairyland.

1. What kinds of instruments might best exemplify Ballor's Son? the Pooka? the White Bird?

2. When Ballor's Son is taken into fairyland, how could an orchestra indicate his sudden entrance?

H. Have the students compile a list of unusual names and expressions found in the fairy tales they have read. For example:

Golden buckskin whincher
village of Cream Puffs
enchanted egg
Open Sesame

Discuss:

1. What is the actual meaning of each?

2. How do these words help convey unreal people and magical qualities?

I. Classes should not leave "Fairy Tales" until the students have been given opportunities to create their own fairy tales, or at least a creature who rightfully belongs in a fairy tale.

Many students will enjoy giving free rein to their imaginations by creating a fairy story. The stories should be shared and enjoyed. Evaluation, specifically grading, should be omitted; the only criteria for evaluation should be that the stories have the characteristics common to fairy tales, i.e., unreal people, magical qualities, some stock characters, and happy endings.

Other students may prefer to create a person who could be the unreal character in a fairy story. These compositions should include the character's name, a description of his appearance and personality, and an explanation of his characteristic mode of behavior.

All students should be encouraged to locate music appropriate to their stories or characterizations and play recordings of their selections when presenting their imaginative creations to their classmates. All comments should be constructive and commendatory, comments which will encourage each student to try to write imaginatively again at some future time.

Legends

Legends are stories which have been handed down from generation to generation. Their possible factual origin is undetermined. In the process of being handed down orally through the years, the language and characters have become very simple. Sometimes legends explain a trait or a custom often associated with a particular culture, and often a supernatural quality seems to exist until the custom is exposed.

J. Send out of the room five students who will represent five generations of storytellers. Have a student read a brief story in advance and then tell it to the class. Call in the "first generation" student and ask a classmate to tell the story to him. Make no corrections to his version. Call in the second generation student and have the first retell the story to him. Continue until all five students are in the room. Ask the last to retell the story. Note the changes that occur in each retelling. This is a small indication of the way in which stories, which were originally told orally and handed down from generation to generation, change, although they retain the basic elements of narration.

K. To introduce the characteristics of legends, have the students read "The Story of Keesh". (Variations)

Suggestions for class discussion:

1. What part of the story about Keesh may have been true?
2. What helps to convince the reader that the balls of blubber might really have been used?
3. How does the place where the story occurs force Keesh to invent the balls of blubber?
4. What character trait enables Keesh to stand up and talk to his elders? to go alone on the hunting expeditions?
5. What other trait of character does Keesh possess which makes it possible to outwit the bears singlehandedly?
6. Why can't the villagers believe that Keesh is capable of killing a mother bear and cubs?
7. How do the villagers think Keesh accomplished this remarkable feat?
8. How does London keep the reader interested in "The Story of Keesh"?
9. At what point does the reader begin to see the mystery resolved?
10. What could people today learn from Keesh's ingenuity?

Related Activities:

1. Have students explain in step-by-step detail how Keesh kills the bears.
2. Have students explain in steps parallelling those for question #1, how London develops his story.
    a. What parts of the story resemble the little round ball?
    b. Where does the story begin to "melt" like the blubber?
    c. Where does the mystery uncoil?

3. Ask the students to imagine what the interior of Keesh's "grand" igloo looked like and write a paragraph describing it.

4. Vocabulary study:

   a. What is the definition of the word genius as used on page 130?
   b. Which would be easier to find today, the genius or people who show ingenuity?
   c. Why would we say that London developed his story with ingenuity?
   d. Do we have any geniuses in our class? Do we have evidence of ingenuity? Tell about it.

5. Certain words effectively characterize a person. Choose words from the "Story of Keesh", such as arrogance, cunningly, dignity, which help us know what kind of person Keesh was. Have the students identify the form-class of each word. (Note that most are nouns) Point out that concrete and specific nouns contribute to effective description.

L. To identify the simplicity of the elements of narration as they appear in legends, assign the reading of "Kelea, the Surf Princess" (Variations). Long before being printed in books, most legends were told orally. For this reason the language, action, and characters are often very simple and direct.

In addition to the questions which follow the story, these may be helpful in noting the simplicity of legends.

1. Where does each episode of the story take place?

2. Which part of this story seems likely to have been based on fact?

3. How much do we know about Kelea? Can you describe her physical appearance? Can you describe her personality? Is she generous? kind? obedient? sensitive to others? How do you know?

4. How many paragraphs does the author devote to the struggle in the storm on the sea? What does this suggest about the intricacy of the plot?

5. How many years are covered during the story? How does this coverage of time affect the plot?

6. Summarize by pointing out how "Kelea, the Surf Princess" shows evidence of simplicity of plot, character and setting.

Related Language Activities:

1. Have the students look up the pronunciation of Kelea, Maui, and Lo-Lale in the glossary. Where does the accent fall in each? What conclusion might we reach about the position of the accent in some Hawaiian words? What do you notice about the pronunciation of the vowels?

2. Have the students find the verbs used to describe the island and its surroundings. Discuss the qualities which make the verbs descriptive.

3. Direct the students' attention to the sentence structure in this story. What seems to be true about the length and the complexity of the

sentences? What accounts for their simplicity?

4. A technique used often by storytellers is repetition. Review the story to find places where three or four sentences in a row contain the same word -- (paragraph 3-4 ... loved)

M. To continue the study of legends, assign the reading of "The Boy Who Drew Cats" (Variations).

Suggestions for class discussion: In addition to the questions for understanding and insight found at the end of the story, these may be used to bring out the characteristics of legends and to reinforce the elements of narration:

1. Which part or parts of the story might actually have happened and thus be the basis for this legend?

2. Are all the characters believable? Why?

3. Compare the cats of this story with the one in "Puss in Boots"; with the rabbit in "The Wonderful Tar Baby." How are they alike? How are they different?

4. How many characters are there in this story as compared to "The Fox and the Grapes"?

5. How much do we really know about the little boy who liked to draw cats? Why do you suppose the author has the little boy spend the night in a temple instead of a deserted house?

6. What arrangement did parents in early Japan make for educating their children? How do these educational arrangements affect the development of the story?

7. What quality that surrounds cats even today has been exploited by the author?

N. The following is an exercise to develop appreciation of the imaginative qualities in music based on a story about a legendary character in German literature of the fifteenth century. One approach to this lesson might be to tell the story of "Till Eulenspiegel." Another approach may be to introduce the character, Till, to the class and announce the playing of the recording. Then play the music in its natural parts, telling each episode before listening to the music. In either approach, it might be helpful to identify the two "Till" themes which occur at the very beginning of the composition. The first four notes suggest the rogue-hero, the quirk of the notes describing him as exactly as music can. Almost immediately, following the first little theme is heard a rising, quickly-repeated theme, played on the horns. These two themes are carried throughout the piece to represent Till in his many escapades.

Till Eulenspiegel's Merry Pranks

Till, his clothes tattered and torn, puts on his best manners, and slyly enters the market place of the city. It is market day; the women sit at their stalls chatting with one another. Wham! Till Eulenspiegel hops on a horse, whips it, and plows right into the midst of the crowd. Clash!

Clatter! Bang! Broken pots and pans, upset stalls, shrieking women quickly put Till to flight.

The scene changes. Till has decided to pretend to change his ways and become a priest. But, underneath the solomn bourgeois mask still lurks the sly, prankster, Till. His guilt at the pretense, however, soon begins to get the best of him and he decided to return to being his old self again.

The next episode has Till obviously in love. He has become a Don Juan and wears his heart on his sleeve. The object of his attention, a very pretty lass, unfortunately does not return his love. His advances are in vain and he goes off in a rage, angry with all mankind.

After a brief pause another adventure begins. This time Till joins a group of stodgy, dry-witted, old professors and doctors in the street who expound on some very dull ideas. He begins tossing ideas around in quick succession, leaving his hearers open-mouthed in amazement. He works himself into a perfect frenzy and then suddenly drops the whole business just as unexpectedly as he began it and departs, leaving the astounded professors gaping.

Till's inner self begins to struggle. Walking down the street among the villagers, he wonders, "Should I try to reform and quit my deceitful, prankish ways, or should I continue to be myself, a liar, a jester, and never settle down?" Well, his insolent personality wins the battle and he decides to be on his way tricking and hoaxing. His followers are happy at his decision.

Suddenly comes the climax! One of Till's deeds has caught up with him and the jailer drags him to court. Still impudent, he makes quite a show in the courtroom, until the death sentence is pronounced. Now fearful, Till is led to the gallows and at the signal the death trap is sprung. The last we hear of Till his soul has struggled free and has taken flight.

Suggestions for discussion:

1. What element in this legend may have been true?
2. Why is Till put to death?
3. What does the verbal version tell us about the kind of person Till is?
4. How does the musical version show what kind of person Till is?
5. A storyteller can describe incidents, such as the disturbance in the market place, by using words. How does the composer relate events?
6. Where does each episode take place in the story?
    a. The market disturbance
    b. The struggle with his conscience
    c. The trial
7. How does the composer reveal the setting for each episode?

8. Why do we enjoy reading about Till and hearing the music even though Till lived over 500 years ago?

(To the teacher: The episode involving Till and the professors is found in "Tyl Eulenspiegel Shows His Wisdom" (Worlds of Adventure). This might be useful as an optional reading assignment.)

O. Read aloud or record on a tape and play for the class the three versions of the tale of the "Master Thief." The Scandinavian story is entitled "The Master Thief." The Egyptian story is "The Treasures of Rhampsinitus," and the Spanish version is "I Ate the Loaf."

Discuss the characteristics of legends, using these questions:

1. Since legends are said to be based upon truth, what truths might be the basis for each of the three legends?

2. How does the manner in which each story is told identify it as a legend?

3. An air of mystery accompanies many legends. What element in each of these legends contributes to that air of mystery?

4. Unreal beings and witch-like characters play important roles in fairy tales. By what means are unusual feats performed in legends?

5. In what three ways do legends and fables differ?

Summarize the characteristics of legends in the chart suggested in Long-Range Activity D.

"The Blanket" by Floyd Dell represents another theme which has found expression in many cultures. The Persian version has been translated under the title "The Divided Horsecloth." Other versions are discussed in H. C. Thurnau's "Old Wine in a New Bottle," The Modern Language Journal, XVII, December 1932, pages 188-194. Encourage interested students to read and report on these variations of a universal theme.

Other Legends Available for Class Reading:

Jacobs and Root, Variations
"The Cat That Walked by Himself" by Rudyard Kipling

Jewett, et al. Adventure Bound
"Roi the Fool" by Olivia E. Coolidge
"Amahl and the Night Visitors" by Gian-Carlo Menotti

Related Activities:

1. Have each student write a legend based on some story handed down in his family. If he has no story suitable for a family legend, ask him to manufacture one.

2. A legend usually contains simple language, an uncomplicated plot, and simple characters. Have the students choose one legend and in a paragraph point out how it evidences the characteristics of legends.

3. Have the students reread how Keesh made the deadly balls of blubber in "The Story of Keesh," and then give orally a step-by-step explanation of how to do something. Encourage them to be as ingenious as Keesh. For example, explain how to catch a fish without worms; how to eat a crab; how to clean your room without effort.

4. Ask the students to write a paragraph telling how they used an item for something other than its intended purpose. For example, they may have been camping and forgotten a necessary piece of equipment. Or, at the beach on vacation they may have used their ingenuity in rigging up a sunshade. The purpose of this is to help the students appreciate the kind of ingenuity Keesh possessed.

Short Stories

A writer of short stories usually has as one of his purposes -- often as his sole purpose -- the entertainment of his readers. He sometimes accomplishes his purpose by concluding the plot with a surprise ending. The setting usually plays a large part in the development of the plot of the short story. Characters in short stories are often more thoroughly developed than in fables, fairy tales, and legends. Any one of these three elements of narration can be stressed, and in some stories all three are treated with equal emphasis.

P. To enjoy a tall tale with a surprise ending have the class read "Joe Bauldauff's Bear" (Variations).

Suggestions for general class discussion:

1. How does Joe solve his problem of getting the ore out?
2. Where is Joe's bear on the morning when Joe has to whistle and hunt for it?
3. Why was it necessary for the author, Gipson, to use only one human character in the story? How does this make the story more exciting and shocking at the end?
4. What kind of man is Joe Bauldauff? Cite evidence in the story to show that Joe is ingenious; that he is hot tempered.
5. How can you tell what nationality Joe probably is?
6. How could you tell where this story takes place even if Gipson had not announced it in the first sentence?
7. What effect does the setting have on the surprise ending?
8. Why do the miners tell such tall tales as this?
9. Why do people enjoy reading about a humorous adventure in which a man escapes danger through pure luck?
10. How are the characters, situations, and events influenced by the locale?

Q. The ways of portraying characters in short stories are through dialogue and through actions. Have the class read "Charles" (Variations) to discover the true character of Charles.

Suggestions for general class discussion:

1. Which of the three elements of narration seems to be emphasized in this story?
2. Who is Charles?
3. Why do you suppose Laurie has invented Charles?
4. When Laurie leaves for kindergarten the first morning, what change has he already accomplished?
5. What kind of person has Laurie been prior to that day? Whose opinion is this? Do we have any reason to doubt it?
6. What opinion do you form of Laurie as he talks to his father at lunch? Do you feel this way about him because of something he has said or something he is doing?
7. Are there any other times when Laurie misbehaves at home?
8. Do you disapprove of Charles when you find out who he is? Explain. Could your approval stem from the fact that you see "Charles" at home when he is completely aware of his behavior and evaluating it?
9. What are the little clues to Charles' identity which become clear after you have finished reading the story?
10. Why does Laurie behave as he does? Is Laurie's character true to life?
11. What does this suggest about the author's technique for portraying character?

Related Activities:

1. Choose two students to pretend they are Laurie's parents having a conversation after they discover Charles' identity. Let them enact a scene in which they play their roles. Then discuss whether the actors have portrayed the parents accurately according to the way the author has already characterized them. Determine how the author characterized them through the story -- by dialogue, by description, or by actions.
2. Ask each student to tell his parents (together, if possible) about something he did in school today, whether an accomplishment of which he is proud or a deed for which he is ashamed, being very careful to note his parents' reactions. The student will then write a short description of the reaction, concentrating on the expression on his parents' faces.

R. To examine how Kipling spins the exciting tale of a pet mongoose in the small-animal world of a garden in India, assign the reading of "Rikki-Tikki-Tavi" (Variations).

Key Question: How does Rikki-Tikki become a hero?

Suggestions for class discussion:

In addition to the questions for understanding and insight at the end of the story, the following could be used to point up setting and character development:

1. What clues are given as to the setting where Rikki has his adventures? Why could this story not have taken place in America?
2. Describe the spot where Rikki kills Nag; where he kills Nagaina.
3. How does Kipling give Rikki-Tikki the characteristics of a human being?
4. What reason does Rikki have for killing Nag and Nagaina? Is this a good "animal" reason?
5. If Kipling told the story from the viewpoint of Teddy would he assign thoughts to Rikki?
6. Whose character is developed in "Rikki-Tikki-Tavi"?
7. Why is the English speaking white family in India? How does their presence affect the animals?
8. How did Kipling happen to know about the life of a white family in India?

S. To establish some criteria for evaluating short stories from magazines, ask the class to bring in from home a copy of a magazine which contains short stories. (Use judgment about making this request in classes where there are likely to be children of families who have no such magazines.) The teacher will want to assemble beforehand some copies of magazines from the school library in case there is not the desired variety. Magazines such as Seventeen, Charm, and Boys' Life, The Saturday Evening Post, Good Housekeeping, and McCall's. A third group might read stories in some of the "low-grade slicks," if any are brought in by students. Identify some points for evaluating the stories to be read. These may include:

   a. The kind of subject treated in the plot: crime, love, social problems, etc.
   b. Stereotyped or fresh plots.
   c. Endings: Are they satisfying and final (e.g., always end in marriage) or do they provide no definite solutions (leave questions unanswered and problems unsolved)?
   d. The action; is it man against nature, or man vs man, or man against self?
   e. Characters: which ones are rounded? stereotyped?

   Students should take notes on their discussions in the groups and organize them according to the titles of the magazines read. Call on one representative from each group to present the points they have identified.

T. Experiment with the elements of narration by asking the students in groups to change either the plot, the characters, or the setting in any one of the stories read, and present a brief dramatization of their new version. After each presentation ask the class to identify which elements were altered and what other changes were necessitated in the other elements because of this change.

Summarize the important characteristics of the short story in the chart suggested in Long-Range Activity D.

Other Selections Available for Similar Treatment:

Jacobs and Root, Variations
"First Hunt" by Arthur Gordon
"The Adventurer" by Jim Kjelgaard
"Simba, The Magnificent" by Theodore Waldeck
"The Ten Dollar Bill" by Richard T. Gill

Jewett, et al., Adventure Bound
"Sooty the Black Woodchuck" by George Cory Franklin
"Danger Rides the River Road" by Margaret Leighton
"The Red Sweater" by Mark Hager
"Joey's Ball" by Norman Katkov
"Jack's Hunting Trip" by Richard Chase

Kincheloe and Pumphrey, Adventures for You
"Prairie Fire" by Laura I. Wilder
"Battle By Night" by Jim Kjelgaard
"The West Wind Blew Danger" by David Savage
"Spider Lake Tomorrow" by Katherine Pinkerton
"Cameraman's Adventure" by Jim Kjelgaard
"Wheat Ear" by Marguerite Henry

Leavell and Caughran, Reading With Purpose
"A Touch of Tenderness" by Victoria Case
"The Nest Egg" by James W. English
"Black River Trap" by Don Cullimore
"Remora Runner" by Jay Worthington

O'Daly and Nieman, Adventures for Readers
"A Day's Wait" by Ernest Hemingway
"The Surprise of His Life" by E. C. Janes
"Shepherd Boy in Peru" by Roger Angell

Pooley, Robert C., et al. Projections
"The Storytelling Stone"
"The Blackfoot Genesis"
"How the Lame Boy Brought Fire from Heaven"
"How Raven Helped the Ancient People"
"Man Chooses Death"
"The Origin of Death"
"Why the Sun and the Moon Live in the Sky"
"The Man Who Acted As the Sun"

Related Activities:

1. Ask a group of students to make a homemade movie of one of the stories read, by drawing scenes on a length of paper which is attached to two dowel sticks. Cut a hole in a large carton so that each scene can be observed as the paper is wound on the sticks. Students must decide

which incidents in the story would be necessary to illustrate in order to develop the plot. Writing a script to accompany the movie would be another way of summarizing the plot.

2. Have students write a sequel to one of the stories. For example, Rikki-Tikki saves Teddy from his burning house, or Charles goes to Junior High School, or Joe Bauldauff's Bear makes a new friend.

3. Kipling makes the reader aware of the many sounds which occur during an episode with Rikki-Tikki-Tavi. He uses words which closely resemble the sounds. Select from the story examples of words that represent sounds, such as rikk-tikk-tikki-tikki-tock, low hiss, whizzed, whimpers and cheeps or ding-dong-tock. Then ask the class to pretend they are going to write a story using the classroom as a setting. Have them listen and then list echoic words which actually resemble the sounds.

4. Kipling's writing is almost poetic. Re-read the passages in "Rikki-Tikki-Tavi" where the birds speak and Nagaina speaks before striking Teddy. What makes this poetic? How often does Kipling begin several sentences with the same word or phrase? Does Rikki say, "I will kill you, Nagaina, just as I killed Nag"? See pages 126-127.

   Identify ways the author creates images (or mental pictures) for the reader.

   Suggestions:

   "...exactly as a dandelion tuft balances in the wind..." p. 118

   "...he danced up to Karait..." p. 121

   "...a noise as faint as that of a wasp walking on a windowpane..." p. 125

   "This gave him just one second's purchase..." p. 125

   "...went off like a thunderclap just behind him..." p. 125

   "...stupid tuft of feathers!" p. 124

   "...and she gathered herself together like a watchspring." p. 127

   (Note: If the poetry unit has preceded this one, reinforce other concepts as appropriate.)

5. Some students may want to draw a sketch of the bathroom where Nag was killed. Identify and include such details as the sluice, water jar, tin dipper, and soapdish.

Longer Fictional Narrative -- Island of the Blue Dolphins

Note to the teacher

Study of the various short narrative forms may very profitably be followed by a reading of one of several novels available for study (see page 1 of this unit). Since this unit is a very full one, and since there is provision for class study of at least one other novel during the year, the novel is not an essential part of this story unit. However, reading a novel at this point can not only be a pleasurable experience but also provide an excellent opportunity for students to view a longer work with newly acquired insights.

Background Information for the Teacher

Scott O'Dell, who received the 1961 Newberry Award for Island of the Blue Dolphins, is a California historian and newspaperman. This book was made into a feature length movie and was released in 1963.

Island of the Blue Dolphins is the account of a young Indian girl who spent eighteen years (from 1835 to 1853) on La Isla de San Nicolas. This bleak island off the coast of California was inhabited by Indians who were taken from the island by an American ship following a raid by fur hunters. Karana, the young heroine, jumped from the American ship and swam back to the island after discovering that her brother had been left behind. Very soon after this the brother was killed by wild dogs, and Karana spent years alone on the Island until another American ship rescued her.

Karana's story is different from most stories of survival in a deserted place in that she is among familiar surroundings. She is confronted with dangers, such as wild dogs, otter hunters, and the giant devilfish. Not only does she cope with many of these dangers, but whenever possible, she converts them to her way of life. She makes pets of two of the wild dogs, a pair of birds, and an otter. The elements of nature enrich life on the island, but the temporary appearance of Tutok, the Aleut Girl, makes Karana realize that she has a lonely existence.

Suggested Procedures

A. Introduce the reading of the novel.

   1. Locate on a map the Isla de San Nicolas. Note the distance from other land areas. Ask: What do you know of the climate in that general area?

   2. Have the students examine the book jacket. Ask: What do the patches of color represent? Why is the ship so small in comparison to the girl's face? What general impression do you get from the picture on the cover?

   3. Briefly tell the class a little about the author, Scott O'Dell.

   4. Introduce Karana and tell the class about the removal of the Indians from the island and the desertion of Karana and her brother. Point out that she spent eighteen years alone on the island.

B. Begin the reading of the novel in class, using the following Key Question:

   How does Karana survive alone on the island for eighteen years?

C. After discussing the events of the story, use questions such as the following to further enhance the concepts developed earlier in the unit.

   1. Do we really know how the island looked? How does the author get us to visualize it?

2. How does the author indicate the seasons?

3. Identify some early evidence of Karana's ingenuity. How does she provide for the basic necessities of her life?

4. Why does Karana decide she must kill the dogs? Why does she save Rontu? Why does she tame the birds? the otter? Then why does she kill the giant devilfish?

5. What accounts for Karana's decision not to kill any more animals?

6. Why does the author bring Tutok into the story for just a short time? How does Tutok's visit affect Karana's outlook? What effect does this have on the way Karana feels when she is finally rescued 18 years later?

D. List some comparisons which are found on the first several pages. Have the students discuss how these figures of speech add to the story.

Some of them are:

ship...like a small shell afloat
Ramo was...quick as a cricket

After examining a number of comparisons ask the students to complete the following phrases, using the first word they think of. (Answers will be trite clichés. Expected answers are in parentheses.)

1. quick as a ____________________(wink)
2. hard as a ____________________(rock)
3. sly as a ____________________(fox)
4. light as a feather ____________(feather)
5. sharp as a ____________________(tack)
6. cross as a ____________________(bear)
7. dirty as a ____________________(pig)
8. red as a ____________________(rose)
9. pretty as a ____________________(picture)
10. flat as a ____________________(pancake)

Have the students compare their trite phrases with those from the book. Have them determine why theirs are trite. (They call up no images or mental pictures because they are so common.)

Ask the students to think up new comparisons to fill the blanks in the second list, making them full of meaning and lively.

E. Ask the students to put themselves in the place of the first white man who came to the island after sixteen years and saw Karana. Write a short narrative in which the white man tells his friends back home about Karana. Tell what the Indian girl is like, how she might have gotten on the island, and what will probably happen to her. (This would be strictly imaginative writing and should not be graded.)

Additional suggestions:

Have students draw or construct a display of replicas and scenes from the book, such as the house of poles and leaves, or the whale bone fence, or Karana's skirt of cormorant feathers, or the cave.

List the animals in the story. Have a student (or a group) look up the unfamiliar ones and prepare to tell the class about each.

Synthesizing Activity

Divide the class into small groups to discuss the narratives read in Long Range Activity A. Identify the different types of stories and tell what differences were noted in the way the author handled the elements of narration in each type. Use guide questions such as these:

1. Regardless of type, what elements do all the stories have?

2. Does one element of narration seem to be predominant in some stories?

3. In some stories setting is the most important aspect, character and plot in others. Name stories which emphasize setting, character, plot. How?

4. Which stories tend to explain something? to entertain? to influence the reader?

5. Select a true story and discuss how Aesop might have told it.

RELATED COMPOSITION ACTIVITIES

Recommended Activities

A. Writing a fable, Related Activity 3, p. 7

B. Writing an original fairy tale or a characterization for a fairy tale, Developmental Activity I, p. 11

C. Describing the interior of an igloo, Related Activity 3, p. 13

D. Writing an original legend, Related Activity 1, p. 16

E. Explaining how a selected legend illustrates major characteristics of legends, Related Activity 2, p. 16

F. Explaining how something is used for other than its original purpose, Related Activity 4, p. 17

G. Writing a description of parental reactions, Related Activity 2, p. 18

H. Writing a "script" to accompany a homemade movie, Related Activity 1, p. 19

I. Writing a sequel to a story, Related Activity 2, p. 21

J. Explaining how the story reveals the setting, Evaluation Activities A. p. 25

Additional Activities

A. To stimulate the imagination and to practice story-telling, play a recording of music based on a story. Withhold the actual story the composer used until the students have heard the music and have written their own stories. Then compare their stories with the original story. A collection of these might prove interesting to other classes. Some recordings which might be useful for this activity are:

"The Sorcerer's Apprentice"	"Pastoral Symphony"
"Hansel and Gretel"	"Symphony From the New World"
"Nutcracker Suite"	"1812 Overture"
"Swan Lake"	"The Grand Canyon Suite"
"Sleeping Beauty"	"Peter and the Wolf"

B. Ask the students to write original stories, preferably a fable, fairy tale or legend. Begin by showing a picture of a person or animal involved in some action. Tell the class that this represents the final action in the story. They are to fill in the story which put the character in this predicament.

Suggested pictures are:

The illustration on p. 303 in Variations
The illustration that accompanies the story "Grampa and the Atlantic Ocean" on pp. 428 and 429 in Variations
Winslow Homer's "After the Hurricanes, Bahamas"
Pablo Picasso's "Le Gourmet"
Copley's "Paul Revere" (with silversmith's tools and a teapot he made)
Daumier's "Don Quixote"

C. Narrating a white man's story of Karana, Developmental Activity E, on The Island of the Blue Dolphins, p. 23

D. Using fresh comparisons, Developmental Activity D, on The Island of the Blue Dolphins, p. 23

RELATED LANGUAGE ACTIVITIES

Recommended Activities

A. Rewriting "The Dog and His Shadow" in the simple, concise style of a fable, Related Activity 2, p. 6

B. Rewriting Southern dialect in standard English, Related Activity 4, p. 7

C. Examining the language of fairy tales, Developmental Activity H, p. 10

D. Noting effectiveness of specific and concrete nouns in description, Related Activity 5, p. 12

E. Noting stress and accent in pronunciation of Hawaiian words, Related Activity 1, p. 12

F. Noting the descriptive power of verbs, Related Activity 2, p. 12

G. Noting the effectiveness of simple sentences, Related Activity 3, p. 12

H. Noting the effectiveness of repetition, Related Activity 4, p. 13

I. Recognizing echoic words, Related Activity 3, p. 20

J. Enjoying images created by poetic language, Related Activity 4, p. 20

Additional Activity

A. Review specific stories to help the students discover vocabulary clues to setting. One example of this is found in "Kelea, the Surf Princess." Words such as white surf, surfboards, coral rock, breakers, rollers, coconuts, flower-bedecked maidens, hollow piece of bamboo, white foam, help to place the story in Hawaii. Words like these can be compiled into lists by the students. After putting some on the board, see if someone can identify the story and the setting. Ask the following questions:

   1. What form-class are these words?

   2. Why do nouns best explain the setting?

EVALUATION ACTIVITIES

A. Prepare and play for the class a tape containing one brief but unfamiliar sample of each type of narration studied in the unit. Ask each student to identify in a sentence the setting for each story heard. Then ask them to explain in a paragraph how the storyteller reveals the setting. Stories for this activity may be chosen from the lists of Other Selections Available for Similar Treatment which follow each section of the unit.

B. On another day replay the tape mentioned above. Ask each student to write a sentence identifying the plot. Then ask each to identify the main characters and tell the ways the author shows the characteristics of each.

C. This may be assigned ahead of time, perhaps to be prepared outside of class:

   1. Have each student select a story of any of the types studied and be prepared to tell it to the class.

2. With the entire class, cooperatively develop criteria for evaluating the story.

3. Divide the class into small groups and let each student tell his story to the group.

4. Each group will evaluate the story according to the criteria set up. When an "expert" story teller is "discovered" in a group, let him entertain the whole class with his narration. These stories may be preserved on tape for another class in the school to enjoy.

D. Announce the opening line of a story. Ask each student in turn to add a line to the story, being careful to attribute actions in keeping with the traits of the main characters. Include details of setting which affect the events in the story.

MATERIALS

Classroom Anthologies and Novels

Gipson, Fred. Old Yeller. New York: Harper and Row Publishers. (no date)

Jacobs, Leland B. and Root, Shelton L., Jr. (eds.) Variations. Columbus, Ohio: Charles E. Merrill Books, Inc. 1966

Jewett, Arno et al. (eds.) Adventure Bound. Boston: Houghton Mifflin Company. 1961

Leavell, Ullin W. and Caughran, Alex M. (eds.) Reading With Purpose. New York: American Book Co. 1962

London, Jack. Call of the Wild and White Fang. New York: Bantam Books, Inc. 1962

O'Daly, Elizabeth C. and Nieman, Egbert W. Adventures for Readers, Book I, Olympic Edition. New York: Harcourt, Brace and World, Inc. 1958

O'Dell, Scott. Island of The Blue Dolphins. Boston: Houghton, Mifflin Co. 1960

Pooley, Robert C., et al. Projection. Glenview, Illinois: Scott, Foresman and Co. 1967

Potter, Robert R., et al. (eds.) Myths and Folk Tales Around the World, New York: Globe 1963

Sperry, Armstrong. Call It Courage. New York: Macmillan Co. (no date)

Sources for Teachers

Burton, Dwight L. Literature Study in the High Schools. New York: Henry Holt and Co. 1959

Eller, William and Welch, Betty Yvonne. Introduction to Literature. New York: Ginn and Co. 1964

Daiches, David. *Critical Approaches to Literature*. New York: W.W. Norton and Co. 1956

Danziger, Marlies K. and Johnson, W.S. *An Introduction to Literary Criticism*. Boston: D. C. Heath and Co. 1961

Hartshorn, William C. and Leavitt, Helen S. *The Mentor*. Boston: Ginn and Co. 1940

____________________. *The Pilot*. Boston: Ginn and Co. 1940

McKinney, Howard D. and Anderson, W. R. *Discovering Music*. New York: American Book Co. 1952

Pannwitt, Barbara. *The Art of Short Fiction*. Boston: Ginn and Co. 1964

Films

A Chairy Tale. Black and white. 10 min. Free loan from National Film Board of Canada, 680 Fifth Avenue, New York. 10019

Three Fox Fables. Black and white. 12 min. Encyclopedia Britannica Films, Inc., 1150 Wilmette Avenue, Wilmette, Illinois

Johnny Appleseed. color. 15 min.. Baltimore County Central Film Library. #4740. Retells a charming tale. The life of Jonathan Chapman and his love of all God's creatures are re-created in this film of early Nineteenth Century America. Traveling from Pennsylvania across pioneer America, Johnny helped to establish more than thirty nurseries while preaching of the brotherhood of mankind.

The Doughnuts from Homer Price. color. 25 min. Baltimore County Central Film Library. #4629. Dramatizes a well-known book excerpt. Homer's Uncle Ulysses has a doughnut machine that will not stop making doughnuts. They get stuck with thousands of doughnuts until Homer figures out how to get rid of them.

Paddle to the Sea. color. 30 min. Baltimore County Central Film Library #5280. A little boy carves a toy boat which he floats through the Great Lakes to the sea. The boat meets snake, frog, forest fire, an ore boat, wild life sanctuary, Niagara Falls, locks, cod fishermen, and a lighthouse keeper. Much symbolism. Good for: geography of Central U.S.A., comparison of story and film, encouraging reading.

What's in a Story. color. 14 min. Baltimore County Central Film Library #4628. Uses the fable of "The Milkmaid and Her Pail" and Thurber's "Unicorn in the Garden" to show what a story is. Cartoon characters get the points across.

Filmstrips

American Folklore Series #403200 Set-4 color filmstrips - 41 frames each. McGraw Hill Text-Films, 530 W. 42nd Street, New York, 10036

Taylor, Deems. *Through the Looking Glass Suite* (Vaughn Williams. *Serenade*). Interlochen Youth Orchestra. Victor LM or LSC-2807

Tchaikovsky, Peter Ilich. Nutcracker Suite/Marche Slav, Overture 1812. Oslo Philharmonic Orchestra. Camden (s) 630

______________________. Overture 1812 (Ravel, Maurice. Bolero). Morton Gould Orchestra. Victor LM or LSC-2345

______________________. Sleeping Beauty (excerpts). London Symphony Orchestra. Victor LM or LSC-2177

______________________. Swan Lake (excerpts). Boston Pops Orchestra. Victor LM or LSC-2688

THE STORYTELLER

Introductory Note to the Teacher

Everyone loves a story, whether he is telling it or listening to it, whether it is fact or fiction. This unit is planned to give students experiences with kinds of narration -- the fable, fairy tale, legend, short story, and novel. Students should be made aware of the basic elements of narration, characters, setting, and plot.

Unit Objectives

A. Concepts and generalizations: To help students understand that

1. Narration is telling a story, either orally or in writing; the basic elements of narration are plot, character, and setting -- something which happens to certain characters in a certain place.

2. There are several kinds of fictional narration:

    a. The fable is a very short story, often with limited plot which teaches a lesson or moral and which usually has as characters animals that illustrate human characteristics.

    b. The fairy tale is a story that is told for entertainment and which contains unreal beings; it often attributes magical qualities to ordinary objects or people.

    c. The legend is a story handed down from the past; it is not regarded as true history, but may be partly based on actual events.

    d. The short story is a fictional prose anecdote (shorter than a novel) with a plot, few characters, and a limited number of settings.

3. Though the usual purpose of narration is to entertain, stories may also be told to influence someone (fables), or to explain or illustrate (many factual narratives).

B. Attitudes and values: To encourage the students'

1. Appreciation of the imaginative re-creation of human experience

2. Appreciation of our heritage of fairy tales, fables, and legends

3. Appreciation of the culture of other peoples through an understanding of their legends and fables

4. Enjoyment of reading short stories as a leisure-time activity.

C. Skills: To develop the students' abilities

1. To differentiate between fables, fairy tales, legends, and short stories

2. To recognize the major elements of narration and their interrelationships (plot, characterization, and setting)

3. To write short narratives stressing chronological order and revealing "who," "what," "where."

Initiatory Experiences

A. To introduce the concept that narration is telling a story and that the basic elements of narration are plot, character, and setting, ask students why they think people tell stories. Then read aloud to the class "The Storytelling Stone" in Projection in Literature. Elicit as many responses as possible to these questions:

1. Do you think this story is true? Why? Why not?

2. How do you think the story got started?

3. Why do you think the people wanted to hear the stories?

4. If you were going to tell someone a story, what things would you have to include? (characters (who?), setting (where?), plot (what?))

B. Explain to the students that in "The Storyteller" they will study five kinds of stories: the fable, the fairy tale, the legend, short story, and novel. If possible, draw these terms from the students by references to previously read stories and a bulletin board display.

Developmental Experiences - The Fable

A. To help students identify the characteristics of a fable, read aloud the Aesop fables "The Tortoise and the Hare," "The Crow and the Pitcher," and "The Dog and the Bone" and conduct the activity that follows.

Have students decide which of the following are true statements and then list them on the board.

a. All these stories have animals as characters.
All these stories have people as characters.

b. The animals in these stories do usual things.
The animals do unusual things.

c. These stories don't have any meaning.
These stories have a little lesson in them.

d. These were the longest stories I've ever heard.
These stories are very short.

B. To provide more practice in identifying characteristics of the fable, read several additional fables. Adventure Bound has appropriate ones.

C. To evaluate the students' understanding of the fable, duplicate the stories which have been inserted on pages F-32 - F-34. Let the classes read the fables and complete the exercises accompanying them.

The Maid and the Milk Pail

A dairy maid was going to market one day carrying a pail of milk on her head. On the way, she began to figure out how much profit she would make from selling the milk.

"With this money," she thought, "I shall be able to buy quite a lot of eggs. The eggs will hatch and produce chickens. I will sell the chickens and use the money to buy more eggs and raise more chickens to sell. Soon I shall be rich. All the young men will want to marry me. My friends will envy me. I shall buy a new dress of the latest fashion for my wedding. I shall even buy a new bonnet to match it. Everyone will say that I am the most elegant bride in the whole country."

With this vain thought she tossed her head just as if she were already wearing her fine clothes. The pail of milk toppled from her head and the milk spilled all over the road. And the maid had nothing to sell at the market that day.

Moral: Don't count your _______ before they ______.

The Goose That Laid the Golden Egg

There was a man who owned a goose that laid a golden egg every morning. By selling these precious eggs, the man was able to acquire much wealth.

But the richer he grew, the greedier he became. He began to be dissatisfied with only one egg a day.

"Why not two eggs?" he thought. "Or five or six? As a matter of fact, if I cut that bird open, I shall probably find a hundred eggs, and then I can retire and live a life of luxury."

So he killed the goose, cut her open, and of course, found nothing.

Choose a moral from one of these:

A. In reaching for something more, a man often loses what he has.

B. If you have a goose that lays golden eggs, better sell her for what she is worth.

C. Always be curious to find out what is inside of things.

Belling the Cat

Long ago the mice held a general meeting to consider what could be done to outwit their enemy, the cat. Some said this, and some said that, but at last a young mouse got up and said that he had a suggestion which he thought would solve the matter.

"You will all agree," he said, "that our chief danger consists of the quiet and sly manner in which our enemy approaches us. Now if we could receive some signal of her approach, we could easily escape from her. I would like to suggest that we get a small bell and tie it by a ribbon around the neck of the cat. Then we will all know where she is and can easily escape when we hear her coming."

The suggestion met with great applause until an old mouse got up and said, "That is all very well, but who is going to tie the bell around the cat's neck?"

The mice looked at one another and nobody spoke. Then the old mouse said: ______________________________.

Choose one of the following morals to write in the blank above.

A. Young mice are more afraid of cats than old mice.

B. It is easier to suggest something than to carry it out.

C. Old mice are smarter than young mice.

D. Use these procedures to provide additional experiences with the fable.

1. Read aloud or tape record several more fables.

2. Have a student make a report on the life of Aesop.

3. Let students retell fables that they have read or heard. One sheet-shrouded student could pretend to be Aesop while other students sit around him as the King's courtiers may have listened to Aesop. Good readers can read and retell fables other than those read in class.

E. To summarize the characteristics of a fable, make the chart "Characteristics of Story Types" as shown on page F-3, Activity D, "The Story Teller." The chart may be compiled cooperatively by the teacher and class either on a transparency or on the chalkboard. Students should then make a copy for their notebooks.

F. Use the following activity to provide additional experience with the characteristics of the fable.

1. Read "The Brahmin, the Tiger, and the Seven Judges" in Folk Tales and Folk Songs, Book 3 of Learning Your Language I. This is classified as a folk tale, but it resembles a fable in several ways. To determine the similarities to the fable, ask these questions:

   a. What are the animals who think and talk?

   b. Is there a moral at the end of the story?

   c. Is there a moral in the story that is not written at the end?

2. Dramatize the story. Let students improvise the words and play the parts of the Brahmin, the tiger, and the seven judges. Use a good reader as narrator. Give students time to improvise their lives and actions and to rehearse them enough to feel comfortable in front of the class.

G. In preparation for the experience of writing an original fable, try these suggestions:

1. Place on the board or on a transparency several maxims which could be used as morals for fables. Ask the class what each one means. Rewrite each one in the students' words.

   Examples are -

   "Don't bite off more than you can chew."

   "Haste makes waste."

   "Quality is better than quantity."

   "Don't count your chickens before they hatch."

   "Look before you leap."

"Don't put off till tomorrow what you can do today."

"Beware of flattery."

"All that glitters is not gold."

"A stitch in time saves nine."

"An ounce of prevention is worth a pound of cure."

2. Ask the students if they have ever had an experience to which one of these maxims would apply. Perhaps the teacher telling of a personal experience would start the class thinking. School situations lend themselves to this activity. "Haste makes waste" could be illustrated in this manner: A student forgot to do his math homework, then realized it during homeroom period and hurriedly did it, only to find out later in math class he had done the wrong page.

3. Have students write a few sentences about this experience. Include the character (you) and the plot (what happened). Later these may be read orally by students or reproduced for all to read and share. Have students evaluate their stories for the presence of character and plot only.

4. To help the class see that we often associate human characteristics with animals, do the exercise on the next page.

5. Divide the class into groups of three or four for writing an original fable. Put one of the stronger students in each group. As they write their fables have students follow these steps:

   a. Select a moral from those given previously.

   b. Use appropriate animals for main characters.

   c. Develop a story that proves the moral.

   These fables should not be graded but should be read aloud or reproduced for all to share. After the fable is read, the class could guess the moral.

6. Students who cannot think of a fable, could choose an animal and tell how it exemplifies a certain trait. For example, a beaver could be used to illustrate the value of hard work.

H. To show students that fables are still a source of entertainment today, the following experiences are suggested:

1. Play the record "Aesop's Fables The Smothers Brothers Way." Mercury Records.

2. Read aloud selections of fables from The Thurber Carnival by James Thurber. Appropriate ones may be "The Seal Who Became Famous" and "The Little Girl and the Wolf."

"Go Get'em, Tiger!"

Directions: We often call a person by the name of an animal. For example, if you call a person a tiger, as in "Go get'em, tiger!", you mean that he is a "go-getter!". You use "Tiger" as the symbol for the idea that the person is not afraid to go after something.

Can you think of an animal which would be suitable for each of these ideas?

1. As wise as an __________.

2. As strong as an __________.

3. As stubborn as a __________.

4. As scared as a __________.

5. As proud as a __________.

6. As gentle as a __________.

7. As quiet as a __________.

8. As brave as a __________.

9. As sly as a __________.

10. As busy as a __________.

Developmental Experiences - The Fairy Tale

A. To introduce students to a different kind of narration, read aloud a fairy tale, such as "Sleeping Beauty." Questions for discussion follow:

1. Who were the two people who wanted a beautiful daughter?
2. Who told them their wish would come true?
3. What message did the thirteenth fairy bring? Did this wish come true?
4. What made the princess awaken from her sleep?
5. Is this story a fable?
6. How is the story different from a fable?
7. What do you call this kind of story?

B. To provide other experiences with fairy tales, ask the class to retell tales that they know. Play selections from the recording "Hans Christian Andersen Fairy Tales" (Spoken Arts).

C. To help students identify the characteristics of a fairy tale, show the filmstrip "The Wonderful World of the Brothers Grimm." Have the students complete the exercise that follows.

Directions: While watching "The Elves and the Shoemaker," fill in the blanks.

1. The story takes place in a ___________ shop.
2. The shoemaker is able to complete the shoes for his customers because the ___________ help him.
3. The wooden elves are able to make shoes because they ___________.
4. Everyone is ________________ at the end of the story.
(happy or unhappy)

D. To give students another experience with fairy tales, have them read "Ali Baba and the Forty Thieves" in Adventure Bound. Introduce the story by telling about Scheherazade and the 1001 nights. Refer to the original unit, "The Storyteller," Activity G on page F-9. Since the story is long, three lesson divisions are suggested.

First Lesson

1. The teacher should set the stage for the story by reading aloud to the point where Ali Baba enters the cave.
2. Students can then read silently to the point where Cassim is buried. Use these questions as reading guides.

a. What did Ali Baba find in the cave?

b. What did Ali Baba's wife do when she saw the riches?

c. How did Cassim find out Ali Baba's secret?

d. What did the robbers do when they found Cassim in the cave?

e. What plan did Ali Baba and Morgiana have for burying Cassim?

Second Lesson

1. Ask the class what they would do if they were the thieves and had returned to find Cassim in the cave. Have students improvise the situation. The teacher should begin reading aloud at this point in the story. Ask the class to watch for proof that Morgiana is a clever slave.

2. Let the students read silently beginning at the point where the robber captain makes plans for getting into Ali Baba's house. Questions for discussion follow.

    a. What was the robber captain's plan for getting into Ali Baba's house?

    b. What did Morgiana find in the oil jars?

    c. What did Morgiana do to save Ali Baba from the merchant's plot to murder him?

    d. How did Ali Baba reward Morgiana for her brave deed?

Third Lesson

1. Ask students to recall a time when they had been defeated by the same thing twice and to tell by what method they tried to avoid defeat the third time. For example, a student may recall a babysitting problem in which the child had defeated her twice by convincing her to let him stay up for a longer time. Another example might be a family situation in which parents have refused to let the child do something that he wanted to do very much. How does he approach the child or his parents the third time?

2. Relate these experiences to the robber captain's situation in "Ali Baba and the Forty Thieves." What shall he try next in order to avenge his men's death?

3. After several suggestions from the class tell them what the captain actually planned to do. Explain the Moslem custom that eating salt in a man's house binds the guest to be loyal to his host, and that Morgiana was very surprised to hear of a guest refusing salt.

4. Have the class read the rest of the story to find out how Morgiana proves her cleverness again. This time how does she do it? What reward does Morgiana get from Ali Baba?

5. To show that "Ali Baba and the Forty Thieves" is a fairy tale, discuss these questions:

    a. What things in the story are magical?

    b. Are the characters like real people?

    c. What things in the story could not possibly happen?

    d. Does this story, like most fairy tales, end happily?

E. For an additional tale, read aloud "The Flying Ship" in Projection in Literature.

F. Through class discussion list the characteristics of a fairy tale on the board or on a transparency. Have the students copy this information on the chart "Characteristics of Story Types," which was begun earlier.

G. To show the class that all people, regardless of age, enjoy stories having some of the characteristics of fairy tales, ask the class to recall the television shows they have seen which are similar in some ways to fairy tales. Some suggestions are "Bewitched," "I Dream of Jeannie." "Dark Shadows," or the Saturday-morning cartoons. Assign students to watch certain shows. Use these questions as guides for viewing and for class comments.

    1. Who are the characters in the program?

    2. Are they like real people?

    3. What are some of the magical things that happen on these shows?

    4. What events happen on the show that are impossible in real life?

    5. Why do grown-ups watch these shows?

H. Students may enjoy reading some of the fairy tale parodies found in Mad magazine.

I. Before leaving fairy tales, students may try to create a character which could appear in a fairy tale. Some students may create the character by drawing; others may create the character in writing. /See suggestion in original unit, "The Storyteller," page F-10 7

Developmental Experiences - The Legend

A. To see that stories which were originally told orally and handed down from generation to generation change, play a modified version of the "gossip" game.

Send out of the room four students who will represent four generations of storytellers. Have a student read a brief story in advance, such as "Joe Magarac" (Learning Your Language/Two, Tall Tales of America) and then tell the story to the class. Call in the first student and ask a classmate to tell the story to him. Make no corrections in this version.

Call in the second student and have the first retell the story. Continue until all four students are in the room. Ask the last to retell the story. Note the changes that occur in each retelling. Help the students to word a statement about stories which are passed on orally. The resulting statement will resemble the following: Stories which are handed down orally from generation to generation often change.

B. To introduce the characteristics of legends, recall the story of Joe Magarac. Ask the students:

1. Did you think that Joe was a real person? Why or why not? (exaggeration)

2. Were there any things mentioned in the story that could be real? What were they? (places, habits of steelworkers)

3. How did this story get started? (handed down by steelworkers)

4. Why do you think steelworkers told this story? (explains custom)

C. To provide additional experience with identifying characteristics of legends, the following suggestions may be used:

1. Explore the students' previous knowledge of legendary characters. They may be familiar with Johnny Appleseed, Paul Bunyan, Pecos Bill, and Davy Crockett.

2. Have students read "Strong But Quirky" (Learning Your Language/Two, Book 4 Tall Tales of America). Divide into six groups giving each group one of these assignments:

   a. Draw Davy's cradle.

   b. Draw Davy after he was planted.

   c. Skim and prepare to read aloud lines which describe Davy's size.

   d. Skim and prepare to read aloud lines which describe Davy's voice.

   e. Skim and prepare to read aloud comments of the relatives.

   f. Skim and prepare to read aloud how nature reacted to Davy's birth.

   Have the groups present this work to the class.

   This story lends itself well to dramatization. Students may choose actors.

3. If other stories containing exaggeration are needed, let students choose one of these:

   Huber and Nolte, "Paul Bunyan's Cornstalk," Learning Your Language/Two, Tall Tales of America, and Stull, "Pecos Bill and His Bouncing Bride," Larger Than Life.

4. Ask students to recall the story of Noah and the Ark from the Bible. Then play "The Unicorn" recording by the Irish Rovers. Students should be required to listen for the answers to exercise on pages F-43 - F-44. When the exercise has been completed, the class might enjoy singing the song with the record.

5. To further reinforce the idea that legends explain why something is true, encourage student comments about these or similar questions.

   a. What is the last line?

   b. What is the story really explaining?

   c. Could this be a characteristic of a legend?

6. To further reinforce the idea that legends explain why something is true, read to the class "Why the Woodpecker Has a Long Beak" in Projection in Literature.

7. Have students read and discuss "The Pied Piper of Hamelin" in Myths and Folk Tales Around the World. Before reading show the class a picture of a rat or draw a sketch of one on the board. Discuss with the class:

   a. Why are rats a problem to people?

   b. What are some ways people use to get rid of rats?

   Read the story to find out what the town of Hamelin did to get rid of rats.

8. After reading, review the story, using these questions to provoke a variety of student comments.

   a. How bad were rats in the town?

   b. What did the town of Hamelin do to get rid of the rats?

   c. Who called in the Piper?

   d. Why did the Mayor refuse to pay what he had promised?

   e. What did the Piper do to get his pay? Did his plan work?

D. To summarize the characteristics of legends, ask students to recall the legends studied, review the characteristics, and add them to the chart, "Characteristics of Story Types."

E. To write an original legend, follow these steps:'

   1. Play the record "The Piped Piper of Hamelin," (Poetry and song, (Macmillan Gateway English, Level I) to review this legend.

   2. Ask the class if they can name and describe any similar pests and list them on the chalkboard.

3. Choose one pest, such as mosquitos, and discuss with the class.

    a. What conditions might exist which would lead to calling a Pied Piper?

    b. Who would be responsible for calling the Piper?

    c. How might a modern Pied Piper go about getting rid of the pest?

    d. What might a Pied Piper do if he did not receive his pay?

4. Let each student select a pest and use the above questions as a guide for writing a story about a modern Pied Piper who tries to rid a town of the pest.

F. To add variety to the study of legends, play "Big Bad John" (*Poetry and Song*, Macmillan Gateway English, Level I), "Billy the Kid," (*Poetry, Song and Speech*, Macmillan Gateway English, Level II) or refer to the original unit, *The Storyteller*, Activity N, Page F-13. See also p. F-55 for an exercise on the recording of "The Unicorn."

Developmental Experiences - The Short Story

A. A writer of short stories usually has as one of his purposes the entertainment of his readers. He sometimes does this by concluding the plot with a surprise. Use the following activities to demonstrate this technique.

1. Ask the students if they have ever watched the Alfred Hitchcock Show or Twilight Zone on television.

    a. What kinds of stories do these programs usually have?

    b. What is unusual about the ending of these shows?

2. Have students read "Joe Bauldauff's Bear" in *Variations* to find the surprise ending.

3. To see how an author plans his story so that events lead to the ending have students complete the following exercise:

    Listed below are the main events of the story. Put the events of each group in order in which they happened by numbering them properly. The first event is already numbered.

Group I

____1____ Joe, a gold miner, had to carry his ore in a sack on his back.

________ When the bear grew up Joe taught it to pull a sled carrying his ore.

________ One day, Joe shot a bear and then discovered she had a cub.

________ He took the bear cub home.

Group II

____ Joe beat the bear and tied it to the sled.

____ When he found the bear he kicked it.

__1__ One morning Joe could not find the bear and went looking for it.

____ He made the bear drag the ore to the cabin.

____ The bear roared and bared its teeth.

Write the very last event of the story in this blank.________________

____

4. Questions to stimulate student comments:

   a. If Joe had the bear tied to the sled, how did the bear get into the sweet potato dugout?

   b. Did you expect to see Joe's pet bear come out of the sweet potato dugout? If so, why?

5. Play the recording of the O. Henry short story "After Twenty Years," or "The Cop and the Anthem" (Short Stories of O. Henry, Libraphone A1623). Stop the record before the ending and allow the students to guess the ending. Then play the rest of the story. Compare the students' guesses to the actual ending. Ask why O. Henry is often called the master of the short story. (surprise endings)

   Other stories with surprise endings:

   Top Flight

   "The Wonderful Day Everything Went Wrong"

   On Target

   "I'm Coming In"

   In Orbit

   "Take Over, Bos'n"

   "Smart Kid"

B. In preparation for reading a story about fires and fire fighting, plan to listen for several minutes to a radio which receives fire calls in the County. [Many volunteer firemen have these radios in their homes.] Have a visiting fireman or a student who is acquainted with the set explain its use and operation. Perhaps arrangements could be made for a field trip to the local fire department to observe the communication system.

C. To show that the setting of a story can be very important to the plot, read "Ring of Fire" in On Target.

  1. To motivate the reading, show the class a picture of a large fire or the results of a large fire. Get students to comment with questions similar to these:

     a. Have any of you ever been present at a large fire?

     b. What is it like? (Some students may be members of a volunteer fire company.)

     c. What can be done if you can't get in touch with a fire department?

  2. Then read to find out what the boys did in their situation. After reading and sharing ideas about the story, show the importance of setting by drawing a sketch or by making a map of the area in the story (on ditto or on chalkboard).

     a. Ask the students to list on the board the places mentioned in the story.

     b. Decide on a symbol to represent each place.

     c. Place the symbol for the house on the map.

     d. Then ask the students to locate the other places in relation to the house.

  3. After the maps are completed ask these questions:

     a. Why were you able to identify and locate things so well?

     b. Why did the author find it necessary to tell us so much about where the story takes place?

     c. What would have been different if the story had taken place somewhere else?

  Have the students improvise a conversation between Dr. Brooks and Fire Headquarters as it might have sounded on the fire radio. Emphasize clear directions.

D. Show the film Paddle to the Sea (National Film Board of Canada). After viewing the film the students may trace the trip of the model boat along the St. Lawrence River to the sea to understand how the natural setting affects the adventures of the boat.

E. To see that the personality of a character may be as important as what happens in a story read to the class "Charles" (Variations). The students may follow in the book as the teacher reads. The following steps are suggested for the study of this story:

  1. Encourage students to talk about these or similar questions to motivate reading.

a. Do you know any five-year-olds, perhaps a little brother, sister, or neighbor?

b. What kind of behavior do you expect from five-year-olds? Do they ever get into mischief? What kind?

c. What might a five-year-old do to get out of trouble or to avoid punishment?

List the students' responses to these questions on the board.

d. What kinds of trouble might a five-year-old get into at school?

e. What might the teacher do about each kind of trouble?

f. What might happen at home that evening as a result of the misbehavior?

2. Study the picture on page 293 of Variations and ask students to identify the kind of room, the persons, and what is happening.

3. Ask students to listen to the story to find out what causes the shocked expressions and the confusion shown in the picture.

4. Discuss the story using these questions:

a. Who is Laurie?

b. Who is Charles?

c. What does the author tell you about Laurie to help prepare you for the ending?

d. If Laurie had been a shy, quiet boy, how would the author have had to change the story?

/Note: Students should arrive at an understanding of the importance of character to the story./

5. To let students improvise an ending to the story

a. Have individuals come to the front of the room and show how Laurie's mother might have looked when the teacher said, "We don't have any Charles in the kindergarten."

b. Ask students how Laurie's mother might have felt after the teacher's comment.

c. Divide the class into several groups. Let each group plan a conversation that might take place between Laurie's parents when his mother returns from P.T.A. Present these conversations to the class. After these presentations, students may plan a conversation which takes place next morning between Laurie and his father.

6. For a writing assignment have students choose orally the one statement which best tells what Laurie is like. Place on the board

statements such as the following:

Laurie was a well-behaved boy.

Laurie was a very clever boy.

Laurie was fond of his teacher.

Erase the statements which students do not choose. Students may then write the remaining statement on a sheet of paper. Then from the following list students should choose those sentences which prove that Laurie was a very clever boy.

a. He invented another boy to blame for the things he did.

b. Laurie was five years old.

c. Laurie's mother couldn't go to the first P.T.A. meeting.

d. Laurie even got other children to do things he told them to do.

e. Laurie pulled his wagon through the house.

f. He got the other kids in the class to pay attention to him.

g. Laurie got the teacher to pay special attention to him.

h. He was rude to his parents.

i. He was clever enough to get his parents to do what he said.

After discussing their choices, ask students to rearrange these sentences in their best order and using the sentence, "Laurie was a very clever boy" as the topic sentence, fill in the remaining sentences to complete a paragraph.

F. For further study of stories with a strong central character:

Stories for Teenagers, Book A

"Horace the Horrible"

Learning Your Language, Book One

"Split Cherry Tree"

"Tom Whitewashes the Fence"

G. To summarize this section of the unit, help students choose from the following list the statements which characterize short stories and add to the chart, "Characteristics of Story Types."

1. These stories contain a moral.

2. These stories tell us more about the characters.

3. Where the story takes place may be very important.

4. These stories have been handed down from one person to another for years.

5. The ending may be a surprise.

6. The main purpose of these stories is to entertain the reader.

7. The characters and the things they do are believable and could be real.

The Novel

A. After experiences with the four shorter forms of narration, give students an opportunity to read a longer form of fiction. In reading a novel, slow learners will need much help. The reading should go fast and not be dragged out until students lose interest. Questions concerning plot should be kept to a minimum so that students are not so burdened by the requirement to remember details that their enjoyment of the movement and continuity is hampered.

B. Use these novels for slow learners:

Old Yeller - Fred Gipson

The Secret of Lonesome Valley - Myriam Toles

Call It Courage - Armstrong Sperry

Call of the Wild - Jack London (Webster Everyreaders Series)

Tom Sawyer - Mark Twain (Globe)

The Fighting Frigate - E. B. Hungerford

Learning Your Language II, Book 3

Deep Sea Adventure Series - Coleman et al

World of Adventure Series - Bamman et al

C. Use the following procedures to help slow learners with the novel.

1. Read parts of the novel aloud, then let students read parts silently.

2. Summarize several chapters orally or on tape to lessen required reading time and maintain continuity.

3. Have a good reader prepare a section to read aloud to the class.

4. Choose students from a better class to tape record parts of the novel. If the part contains dialogue, have the students read it in dialogue. Play the tape recording for the class.

5. Use sentence strips as follows:

   a. Write main ideas from a short section of the story on strips of paper.

   b. Cut each sentence strip into a subject and a predicate.

   c. Give one half of a statement to each student and have him find the student who has the second half of his statement.

   d. Ask students with completed statements to stand so that the sentences are displayed in chronological order.

   /Note: The above activities can also be done effectively with sentence strips on a flannel board./

D. Get students to participate in these experiences:

   1. Dramatize, improvise, or pantomime scenes from the novel.

   2. Illustrate characters, scenes, or incidents from the novel.

   3. Choose present day movie or television actors who could best play the roles of characters in the novel.

   4. Make models, dioramas, or shadow boxes of scenes from the novel. Dress dolls as characters in the novel.

Summarizing Experiences

A. Prepare and play for the class one brief but unfamiliar sample of each type of narration studied in the unit. Using the charts, "Characteristics of Story Types," have students identify by a show of hands the kind of narration.

B. Divide the class into four groups, one group for each type of narration studied. Have each group choose a favorite story of each type and select a student to retell the story to the class. If the type of narration is assigned secretly to the groups, other groups may identify the type after the story is told.

C. Have each student select his favorite story from the unit. Divide the class into small groups and let each student tell his favorite story to the group.

D. Reproduce the crossword puzzle on the next page for the students to complete.

STORYTELLER CROSSWORD PUZZLE

				1 F		2 P			
			3 F	A	B	L	E		
				I		O			
	4 N	A	R	R	A	T	O	R	
				Y					
5 S	H	O	R	T	S	T	O	R	Y
E				A					
T				6 L	E	G	E	7 N	D
T				E				O	
I								V	
N			8 P	E	O	P	L	E	
G								L	

ACROSS

3. Has a moral at the end
4. Someone who tells a story
5. Often has a surprise ending
6. Handed down from generation to generation
8. Characters

DOWN

1. Has magical people as characters
2. What happens in a story
5. Where a story takes place
7. A long story in book form

The Unicorn

Listen to the record and complete the following statements.

1. When this story takes place, the earth was ___________.

2. There were _______________ kinds of animals.
(few or many)

3. The loveliest animal of all was the ___________.

4. Draw a circle around the names of the animals that are mentioned in the story.

alligators

dogs

geese

cats

kittens

camels

chimpanzees

monkeys

owls

frogs

rats

tigers

lions

elephants

cows

unicorns

fish

ants

snakes

horses

(The Unicorn, cont.)

5. God saw some __________ and he felt __________.

6. God decided to make it __________.

7. God told __________ to make a __________ zoo.

8. Noah finished the ark just as the __________ started.

9. Noah got all of the animals except the __________.

10. Noah saw the __________s hiding and playing __________.

11. When the ark started moving, the __________ cried.

12. People never see __________ now because the __________ drifted them away.

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D. Records

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Hans Christian Anderson Fairy Tales. 12" 33 1/3 R.P.M. Spoken Arts SA 872

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Poetry, Song, and Speech. Macmillan Gateway English. 12" 33 1/3 R.P.M. CSM 641, 642, and 643

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GRADE SEVEN

YOU AND YOUR DIALECTS

I. INTRODUCTORY NOTES TO THE TEACHER

This is the first of three dialect and usage units -- one for each grade level of junior high school -- that relates the dialectal point of view about language to students' actual usage. The advantage of adopting the dialectal stance is that of helping students regard their own use of English as the choice among various dialects, none of which is "non-standard", though obviously some usages are inappropriate in certain situations or for communicating with certain people. One of the problems that is unavoidable, however, is that of terminology to use in discussing such things as "non-standard" or "substandard" usages; and though this particular aspect of dialect study does not arise in the seventh grade unit, it will no doubt occur in class, as students speak in their accustomed ways. It is suggested that when the teacher wishes to call a student's attention to what used to be called "illiteracies" of speech, he apply the principle that it is sounder to add another usage than to attempt to change established habits of speaking. By referring to the students' various usages -- slang, jargon, uneducated forms -- as dialect patterns, the teacher may avoid terms that tend to destroy the student's confidence in his own language and that consequently make him more and more insecure in verbal communication.

II. CONTROLLING GENERALIZATIONS

A. A dialect is the variation in the form of a single language characterized by differences in pronunciation, vocabulary and grammatical patterns.

B. Everyone varies his dialect according to his age, education, purpose, the person to whom he is speaking or writing, and the nature of the occasion.

C. Members of a particular vocation, avocation, or social group have their own ways of speaking, ways that are called "jargon."

III. SUGGESTED PROCEDURES

Generalization A: A dialect is the variation in the form of a single language characterized by differences in pronunciation, vocabulary choice, and grammatical patterns.

1. Read the excerpts that follow. Which are "English"? Which are varieties of English that depart from what you would consider "standard"?

   a. "Well, I'd a heap ruther you was good about rations and mean about other things."

   Rawlings, *The Yearling*

   b. Auf frischer Tat ertappt.

   c. In flagrante delicto.

   d. "Go back to your study hall. Try to be a little less antagonistic. Maybe your work would improve if your general attitude were more tractable."

   L'Engle, *A Wrinkle In Time*

e. "Folks does best when they stays out of police stations, whatever they problems."

Bonham, Durango Street

f. "You act a man's part while I'm gone, and I'll see that you get a man's horse to ride when I sell the cattle. I think we can shake on that deal."

Gypson, Old Yeller

g. Au revoir, mon cher.

What lines mark the differences in language? What differences among ways of using the same language are observable in the selections above? Re-write the departures from what you consider a "standard" English in "standard" English. What changes in word choice, spellings to indicate pronunciations, and "grammar" did you make?

2. Pronounce the following words aloud. Compare your pronunciations with those of your classmates:

water
merry
Mary
marry
greasy

car
barn
going
Baltimore
Maryland

house
tomato
pecan
creek
aunt

What differences did you observe? Do you consider pronunciations that are different from your own "sub-standard"? Why or why not? How do you explain these differences?

3. Which of the words in parentheses is the one you usually use with the following expressions:

a. quarter (of, to, till) eight

b. We greeted our guests in the (parlor, living room, family room, front room)

c. (Dad, Papa, Father, Pa, Pop) and (Mom, Mama, Mother, Ma) took us to the (movies, films, cinema, flicks).

d. We hung our new dresses in the (closet, clothes closet, cupboard).

e. My mother cooks potatoes in a (frying pan, skillet, spider).

Compare your choices with those of your classmates. How do you explain any differences that exist?

4. Did you ever use a "secret" language? If you did, prepare a short paragraph about any subject you like to present to the class. How many of your classmates could guess what the language is? Why must most of these "private" ways of communicating have been based on English? How do they depart from English? (pig Latin, for instance)?

5. Do a little research in your own family by asking your parents or grandparents if they use certain words or expressions that are not

usually used by most people of their acquaintance. List these words and ask your family to state what they mean, how they are pronounced, how they are used in certain sentences or contexts. Can they identify the source of the words or expressions? Or do some of them seem to be "family" or personal inventions? Compare your list with the lists of other students. How many words appear on several lists? Which ones seem to be unique to a family?

6. The differences in using a "standard" language are called "dialects" of the language. What kinds of differences have been illustrated in the preceding activities? In what way is it true that most dialects are understood by members of groups of people and, further, that these dialects help to identify the groups who use them in several ways?

7. Every person speaks a number of different dialects; together, they make up what language scholars call his "idiolect." Look up this word in a dictionary. How is the word related to other words that begin in the same way, "idiosyncrasy," for example? What kinds of uses make your own "idiolect"?

8. Johnny, an eighth grade student, has overslept and been late for school so often that several people have noticed it. Write the kind of explanation that you think Johnny would give to the following people:

   a. his mother
   b. the vice principal (a man)
   c. his best friend
   d. his homeroom teacher (a woman)
   e. his little sister
   f. his worst enemy (another eighth grade boy)

   What might happen if Johnny talked to the principal or the teacher in the same way he talked to his worst enemy?

9. An author varies the language uses of characters in a play as they talk to different people, as illustrated in the following excerpt from the play "Inside a Kid's Head." in Plays for Modern Youth. Have students examine the following sample:

   Young boy talking to a young girl:

   Mary Jane: Go away, silly. I don't want to be seen walking with you.

   Ritchie: Gee whiz, Mary Jane. What's the matter?

   Find examples in the play of the following:

   a. Young person talking to another young person
   b. Adults talking to adults
   c. Adult talking to young person
   d. Young person talking to an adult

Generalization B: Every one uses various kinds of dialects (usages) according to his age, education, purpose, the person to whom he is speaking or writing, and the nature of the occasion.

1. Assume that several people have all seen the same movie, that they all have enjoyed it, and that they all speak English. What can you learn about their age, background, sex, and occupation simply by listening to the following remarks:

Character #1	"Oh, that was a darling film."
Character #2	"That film was unquestionably a valuable experience."
Character #3	"Geeze, that picher ain't half bad."
Character #4	"That was one crazy flick."
Character #5	"Man, that was cool."

Now read each remark orally, imposing the tone and stress the speaker might have used. What might these people share in common?

2. A person's dialect reveals many things in addition to age, occupation, education, social position, and background.

Read the following language samples and see how much you can learn about each speaker from the dialect he uses.

a. "Cat, you bug me. Any more of your static will drive me right out of my tree."

b. "May I remind you gentlemen, we must work within a framework acceptable to each of the extremely sensitive individuals involved, or the situation will surely become catastrophic."

c. "Bring your ax, man. On this gig we need that cool sound."

d. "Ooo is a coot, itsi bitsi, lambkins."

e. "James, do drive more carefully. I do believe the speedometer registered more than forty-five as we rounded that last corner."

f. "I tore out up the trail...An hour before sundown, I was worn down to a nub."

g. "Now if we takes you in, you got to do somethin' to prove you're the kind we wants."

h. "Hit's a good excuse. Hit's jest men-folks liken to prowl off together."

i. "Oh! Ah! I wanta be first...me first! Me first! Me first!"

j. "The party of the first part will bequeath one-third of his total estate after taxes to the party of the second part."

Which of the above statements seem to reflect the "group" dialect? Which seem more individual, more like "idiolects"?

3. Assume that a major automobile collision involving teen-age drivers has just occurred on a street corner, and people have gathered to observe and talk about it. Join a group to improvise the kind of dialogue that might take place if the speakers were the following:

   a. grandparents
   b. teen-agers
   c. fifth grade dropouts
   d. lawyers
   e. small children
   f. policemen
   g. doctors

4. Find samples of words used by various age groups for the following articles:

   sofa - davenport - settee
   phonograph
   suitcase
   bus
   basement
   living room

5. Pair off with one of your classmates to write a brief dialogue on a topic such as baseball, automobiles, farm life, or a teen-agers dance. Write out your dialogue in standard English; then present it orally in a dialect that is regional, occupational, or revealing of a particular age group or "special-interest" group.

Generalization C: The special vocabulary of a particular occupational or special interest group is called the "jargon" of that group's dialect.

1. Read the following sentences:

   "Continue to topstitch the second edge of the gusset. Join the seams of the gusset and the garment."

   Could every speaker of English understand these sentences? Why not?

   What can you tell about the speaker from these sentences?

   What vocabulary words give you a clue?

   What do we call the specialized vocabulary of a particular group? (jargon)

The following sentences contain samples of the jargon of various professions. Change each into language that could be understood by the non-professional. Which version is more concise? What are the advantages of jargon to the group who uses it? What are the disadvantages when trying to communicate with another group?

   a. Percolation occurs when the carburetor gets hot enough to vaporize and boil fuel in the bowl. (auto mechanic)

   b. Install the servos, then hook up the various linkages to the rudder and steering gear, ailerons, elevators and engine throttle. (airplane mechanic)

c. In an inelastic collision the impinging particle and the target join together and donate the energy of the former and the mass of both, to create one or more others. (physicist)

d. Specialized growers report more certain seed germination with sphagnum moss than with any other media, but unless the sphagnum is chopped, shredded, and screened, handling small seeds in it is difficult. (gardener)

e. Stir and cook over low heat about 15 minutes until the mixture thickens and spins a thread when dropped from a spoon into cold water. (cooking)

f. When the tort case was brought to court the defendant did not appear. (lawyer)

g. The results do not seem to be serious. The child seems to be suffering only abrasions and contusions on the epidermal layer near the nasal passages. (medical doctor)

h. Since our assets are dwindling, we will have to increase our reserves immediately. (banker)

i. If you really want to move that property, convince your client that the difference between the asking and the selling price must be kept confidential between the agent, broker, and the sales manager. (real estate salesman)

2. Write several appropriate sentences about your special interest or hobby, using technical languages (jargon). Girls might write about sewing, cooking, ballet, while boys might use stamp collecting, sports, coin collecting, automobiles. Underline examples of jargon. Boys should see if they can understand what the girls are talking about and vice versa. Discuss the following questions:

   a. What are the advantages of jargon?

   b. When is jargon acceptable? Not acceptable?

   c. Does the use of jargon enable you to communicate more effectively? more concisely?

   d. What happens when a person cannot use specialized language (jargon) in talking about a particular area of knowledge?

   e. What happens when a person uses jargon in talking with a group not familiar with the subject?

   f. Develop a class definition of "jargon".

3. Contribute to a class list of words and phrases that would normally be used by the following groups of people: lawyers, musicians, car salesmen, clothes salesmen, doctors, carpenters, cooks, sports writers, bankers.

IV. RELATED DICTIONARY ACTIVITIES

A. As you assemble the various terms used in occupational jargons, look up the words in a collegiate dictionary; list the "ordinary" or standard equivalent. Discuss with the class any information the dictionary supplies about the origin or use of the word that would help you explain how the specialized use of the word came about.

B. **Check** your own definition of dialect and jargon against the definitions in several dictionaries. In what respects do the definitions differ in explanation or completeness of defining?

C. Check the pronunciations of the words listed in Activity B 2 (or in any other activity from A and B where pronunciations may differ in various dialects.) What information does a dictionary supply about variant pronunciations? Check this information against similar entries in Evans' Dictionary of American Usage or in a usage reference your school librarian will suggest.

V. RELATED EXERCISES AND ACTIVITIES IN TEACHER AND PUPIL REFERENCES

A. Pupil References

Conlin, Herman, Our Language Today 7, pp. 103-105

B. Teacher References

(Note: Avoid using Malmstrom and Ashley, Dialects, U.S.A. as a reference because it is now used in Grade 11 as a pupil reference.)

GRADE SEVEN

EVERYBODY WANTS TO GET INTO THE ACT!

SCOPE OF THE UNIT

Introductory Note to the Teacher

The reading of one-act plays can open to seventh grade students a new experience in the pleasures of literature. Unlike straight prose fiction or poetry, much of the understanding and interpretation of a play is dependent upon the reader's ability to imagine the action of a play taking place on a stage and to understand how such things as stage directions, costuming, and sound effects add to this interpretation. The reader must grasp the basic situation, the unfolding of plot, the essentials of setting, and the delineation of character through the dialogue of the actors and the specific directions of the playwright.

Although the reading of the plays is of primary importance in this unit, the student should be directly involved in some acting experiences. The extent to which acting is used, of course, will depend on the type of class, the instructional situation, and the experience of the teacher. The teacher should not expect to create highly-skilled actors and actresses, but he should give his classes some taste of what is involved in acting. Students in seventh grade should also have some experiences, no matter how elementary, with the technical aspects of play production. Where production of a play is suggested, it is suggested as an optional activity. Most teachers, however, will be able to involve the class in a platform reading, if nothing else, of the plays read. This need involve no more than seating the students on stools in the front of the room, arranging for a few optional props and sound effects, making some brief suggestions as to setting, and allowing them to read the play orally.

Television drama, radio plays, and movies, in addition to recordings of stage plays, are suggested throughout the unit. Since most young people are familiar with these forms of the drama, they should be used wherever possible. At the beginning of the unit, it is suggested that the teacher keep a schedule posted in the classroom, week by week, of up-coming television dramas worth watching and some current movies that are recommended for students. Some time should be provided for the discussion of these after the unit has been completed.

If the plays selected for activities seem too hard for slower students, other plays may be used from available anthologies, or the teacher can read the play to the students and then have them re-read it for specific information. A play can also be taped by other teachers or students and played back while the students are reading it through for the first time, and the class can then reread it for specific information.

The long-range activities are designed to give the students a taste of all the enriching experiences that theater provides through reading, viewing, and presenting one-act plays. The teacher should not expect expert results, but should be satisfied if his students take part in the activities and enjoy their participation.

Unit Objectives

A. Concepts and Generalizations: to help students understand that

1. Drama, as a collaborative art form, is designed to be seen and heard, to be produced on a stage with scenery, properties, lighting, and sound effects, and is seldom intended just for reading.

2. A play has some elements common to all narration, such as setting, plot, and characterization, but because plays are written for presentation, certain techniques are required of the playwright that are not inherent in other literary forms.

3. The interpretation of a play by its viewer or listener is dependent upon the interpretation of the performers and the production staff and upon the skill with which they convey their interpretation.

4. The reader of plays must use his imagination in order to visualize stage action.

5. Drama is one of the most public literary art forms.

6. Television is the communication medium through which drama reaches its largest audience today.

B. Attitudes and Values: To encourage the

1. Desire to grow in understanding and appreciation of the play as a form of narration

2. Respect of drama as an art form to be seen and heard as well as to be read

3. Enjoyment of complications of situation and character; of the rising suspensful action and the denouement of a play

4. Respond with empathy to the portrayal of dramatic characters, and to observe with greater awareness the motivations and feelings of other human beings.

5. Appreciation of the skill of a playwright and the demands which the play form makes upon him

6. Desire to attend live theatre performances and to choose stage and screen plays of the highest available quality

7. Use of free and creative expression through participation in acting situations

C. Skills: To develop the students' abilities

1. To read in order to distinguish the problems, limitations, and advantages inherent in the play forms for various media: stage, radio, and television

2. To visualize mentally the action of a play

3. To discern in a play performance the ways each character is developed through dialogue and action

4. To comprehend plot development while viewing a play by understanding

the position, seeing the significance of incidents and recognizing the climax and denouement

5. To follow dramatic action through dialogue while reading a play

6. To discern the strengths and limitations of each of the dramatic media

7. To use their voices and bodies more expressively

8. To participate in some aspect of technical play production, and to collaborate with others in combining these skills for a common purpose.

Recommended Time Allotment

6-8 weeks (50% literature, 30% composition, 20% language)

ACTIVITIES

Long-Range Reading and Projects

A. Have the students read two or three one-act plays from those available in the classroom and not used in class, or from the library (see the list in the Materials section of this unit) and do one or more of the following with each play read:

1. Make casting suggestions for the production of the play in any medium. Use real actors and actresses or fellow students. Give specific reasons why you chose the people you did.

(Note: The teacher should not encourage "type casting" from among fellow students but should point out that frequently the most successful performances are given by actors whose outward actions are unlike those of the character.)

A form such as the following can be used in reporting this information.

Play______________________Author ________________

Book in which located______________________________

Editor____

CHARACTER	BRIEF DESCRIPTION	CASTING SUGGESTION	REASON FOR SELECTION

2. Design costumes for the characters in the play. Display the designs in color sketches or as completed costumes made in miniature sizes. Give reasons for your selection of styles and colors and also show how the costumes enhance the purpose of the play.

The sketches may be arranged in a booklet, with each sketch accompanied by a page containing book information (see chart for activity 1-a) and explanations: Why I selected the costume shown, and How the costume chosen would help to enhance the story. (If a student makes costumes, these may be arranged as an exhibit with notecards giving character description, book information, reasons for costume selection, and explanation of how the costumes would enhance the story.)

3. Draw a stage-setting for the play, including all the major props and their placement on the stage. Give reasons for these choices and show how they enhance the story.

4. Work with several other students to plan lighting effects or sound effects for a play, (i.e., plan a light or sound "plot"). On your list of effects, tell where each would come in the play, and why.

5. Draw a movie set design, as if the play is to be produced as a movie. If possible, suggest physical settings and geographical locations for your choices.

B. Have the students watch at least three television plays and report their reactions in the following manner. (A questionnaire form could be duplicated for the student's use to encourage them to organize their thoughts into brief, pointed responses.)

Name of Show ______________________ Date Watched __________

1. In 3 sentences or less give a brief summary of the plot.
2. Who were the major characters in the play? How did their traits, as shown through their actions, affect the story?
3. What was the setting of the play? Why was it particularly appropriate to television production?
4. Does this play deserve a re-run? If so, why would you recommend it to other TV viewers?

C. A group of several students may choose to participate in the writing of a short scene for an original one-act play. After the writing has been completed, they may wish to present it to the class, either on tape, as a platform reading, or as a stage drama.

D. A group of students may select a one-act play and plan a presentation of it for the class.

E. A group of students may select, with the help of the teacher, a short story with which they are already familiar (or a scene from a book), suitable for performance as a short play. Preparing a formal script, the group may plan characters and action, practice improvised dialogue, arrange for a simple set and costumes, and present their performance to the class.

Initiatory Activities

A. Select a dramatic play from television that is to be shown one or two days prior to the initiation of the one-act play unit. Assign the show to be viewed by the students. Tell them to be able to discuss in class the importance of the actors and the actresses to the narration of the story.

   Begin a class discussion of the play they have viewed by asking the key question: How important were the actors and actresses to the narration of the story?

   1. Who were some of the characters? What can you tell us about them? (Here the teacher can bring out the idea that it is the actors who interpret the characters, and they we, as viewers, get our appreciation and understanding through the actions and words of the characters)

   2. What differences are there between the ways the characters as actors and actresses convey these impressions and the ways they would as characters in a book? (Visible actions, voice tone, facial expression, etc.)

   3. In your recent unit on "The Story Teller" you discussed the basic elements of narration. What are they? (plot, setting, characters)

      a. If we were to list the important events in the plot of the story, what would be listed first? (List on the blackboard the order of events in the plot as they occurred.)

      b. What was the setting of the story? (Include the actual place where the action occurs, the time period, the physical environment, and the geographical location.) Was the setting important to the story? Could the story have occurred in the same way in a different setting?

   4. How is the play different in form from the way it would have been if we had read the story in a book instead of watching it on TV?

      a. If we had a copy of the play before us, would it look any different from any story that we read in an anthology? (Display copies of plays, preferably acting scripts, showing dialogue, italicized stage directions, etc.)

      b. Of what importance is the camera to the telling of a story? (close-ups, fade-in, fade-out, blackouts, etc.)

      c. What sorts of things must a playwright include in writing his play that are unnecessary for writers of fiction? (sound effects, special lighting, stage directions, etc.)

   5. How is the television audience different from the audience that can watch a play performed on a stage? (larger, representative of more different backgrounds and tastes)

B. Select a group of students to dramatize "Little Red Riding Hood," "Goldilocks," or "Three Little Pigs." Have them go out of the room for 15 - 20 minutes to plan and prepare their presentation.

While the "drama group" is out of the room, have the class list on the chalkboard the events of the story that should be dramatized and the order in which they occur. They can also list any actions, use of voice, etc., that the actors might employ to make the characters and the story seem real and interesting. (A student who is familiar with the fairy tale can lead the discussion, while another student writes on the chalkboard.)

Cover the notes on the chalkboard and call the drama group in to perform.

After the presentation, compare what was actually seen and heard with what the class expected to see and hear. As a class, evaluate the performance in this manner:

1. What were the strengths of the performance in relation to facts of the story, setting, action, and order of events? In relation to the actors' creation of characters and use of the imagination?

2. What were the things you would say needed improvement in relation to the items above?

3. Summarize the activity by discussing the skills that are important in dramatizing stories, particularly those which you need to develop. (Include such skills as voice projection and enunciation, freedom of movement, confidence.)

C. Take the class to the auditorium, cafetorium, or wherever there is a stage in the building and engage them in the following activities to help them appreciate the technical considerations with which playwrights and actors must deal. (This activity could follow the reading of the first play, and the questions which follow could be asked in relation to the set and stage directions of the play.)

   1. Upon entering the auditorium have the class stand in front of the stage, facing the seats. Ask the class to observe the placement of the seats. Point out that a production staff must be concerned with the comfort of the audience.

      a. Why are the seats in regular rows? Why are the rows curving? raked? (Adapt questions to the seating arrangement of the auditorium. If there is no fixed seating, arrange to have the chairs available but not set up. When the class enters, ask the students where they are going to sit. Then have each student bring a chair and ask the class what would be the best way to arrange the chairs, and why.)

      b. Why have seats not been placed in every available spot in the auditorium? Which seats are the "best in the house"? Why?

   2. Ask for a volunteer to go up on to the stage. Have another student in class show him where he should go if his stage directions tell him he should "Exit left." (Right and left are always the right and left of the actor as he faces the audience). Then ask some of the following questions:

      a. If you were told to close a door in the center flat, what would you do? (Flats are the movable units in which walls and other two-dimensional scenery are constructed.)

   b. The Stage Manager in "Our Town", a play by Thornton Wilder, often stood by the proscenium. Go there! (The proscenium as the term is used in the modern theater, is the arch or opening through which the audience views the part of the stage behind the curtain line).

   c. Where are the wings of the stage? (the area offstage and behind the curtain on either side)

   d. What is the difference between the wings and backstage? (Backstage is the area behind the curtain on the back portion of the stage, but not to either side).

3. By this time, the class's frustration should be aroused enough for them to tell the teacher how little they know about the technical spects of play production.

   a. Why is it important for us to know these terms even if we are just reading a play? (Helps to visualize the action)

   b. Give to the class a dittoed copy of a very simple stage diagram (figure 1) to at least familiarize them with some technical aspects of play production and to help them visualize action when they are reading stage directions in a one-act play. Go over the diagram with the class. The class may be taken onstage as a group so that they can view the parts of the stage as the actor sees them. (More experienced teachers may wish to point out a few more areas of the stage, especially those that involve lighting, dressing rooms, etc.)

   If the school has only a rudimentary stage or presents plays "in the round," try to take the class to see a performance on a large proscenium-type or modified open stage (could be at a senior high school or a professional theater). Arrange for the class to visit onstage and backstage to observe first hand the parts of a theater and the theater equipment.

Developmental Activities

A. To see how an author can dramatize everyday situations, read "Inside a Kid's Head" by Jerome Lawrence and Robert E. Lee (Plays For Modern Youth, Adventures for Readers, Book I, Plays to Enjoy).

   Key Question: How has the author used everyday situations to create dramatic entertainment?

   Suggestions for class discussion:

   1. Is Richie a typical ten-year old? (Have the class tell their experiences or those of siblings which might be similar.)

   2. Is day-dreaming normal? Why do people daydream? How was it harmful to Richie? What do you learn about him through his daydreams?

   3. What actually happens in the play? What is the plot? (Here the class could be introduced to the major elements of plot development: exposition, rising action, crisis, falling action, and denouement or outcome.

The teacher might list the events of the plot on the board as the class names them. Then he might list the foregoing terms, have the class try to match them to the events, and then help them develop definitions for the terms.

4. In reality who is Mac? Why does he appear in so many of Richie's daydreams?

5. What is the significance of the play's last line? Do people's minds really work that way?

6. What helps to make the story original? Believable?

7. Why is "Inside a Kid's Head" labeled a comedy? (The teacher might discuss with the class, very simply, what makes a play a comedy, pointing out that there are various types of comedy, depending on the source and the degree of the humor.)

Some very famous people enter into Richie's daydreams. To provide the class with some background of these people, have students volunteer to give one-minute reports on one of them before the play is read. The teacher may give the reporters some guidance in how they can pick out only the most significant biographical facts to present in such a brief report.

Any author must have a vast store of knowledge and facts to give his story an illusion of reality. Have students investigate some of the facts and the terminology mentioned in the play to determine whether or not the author knew what he was talking about. (For example, Richie assumes the character of Ben Franklin and invents the harmonica and the linotype machine. Did Franklin really do these things? Such terms as "putting the paper to bed" and "locking type" are used in relation to the printing industry. Have students learn if these are really occupational terms.)

Discuss how this play would be different if it were done as a movie or on television.

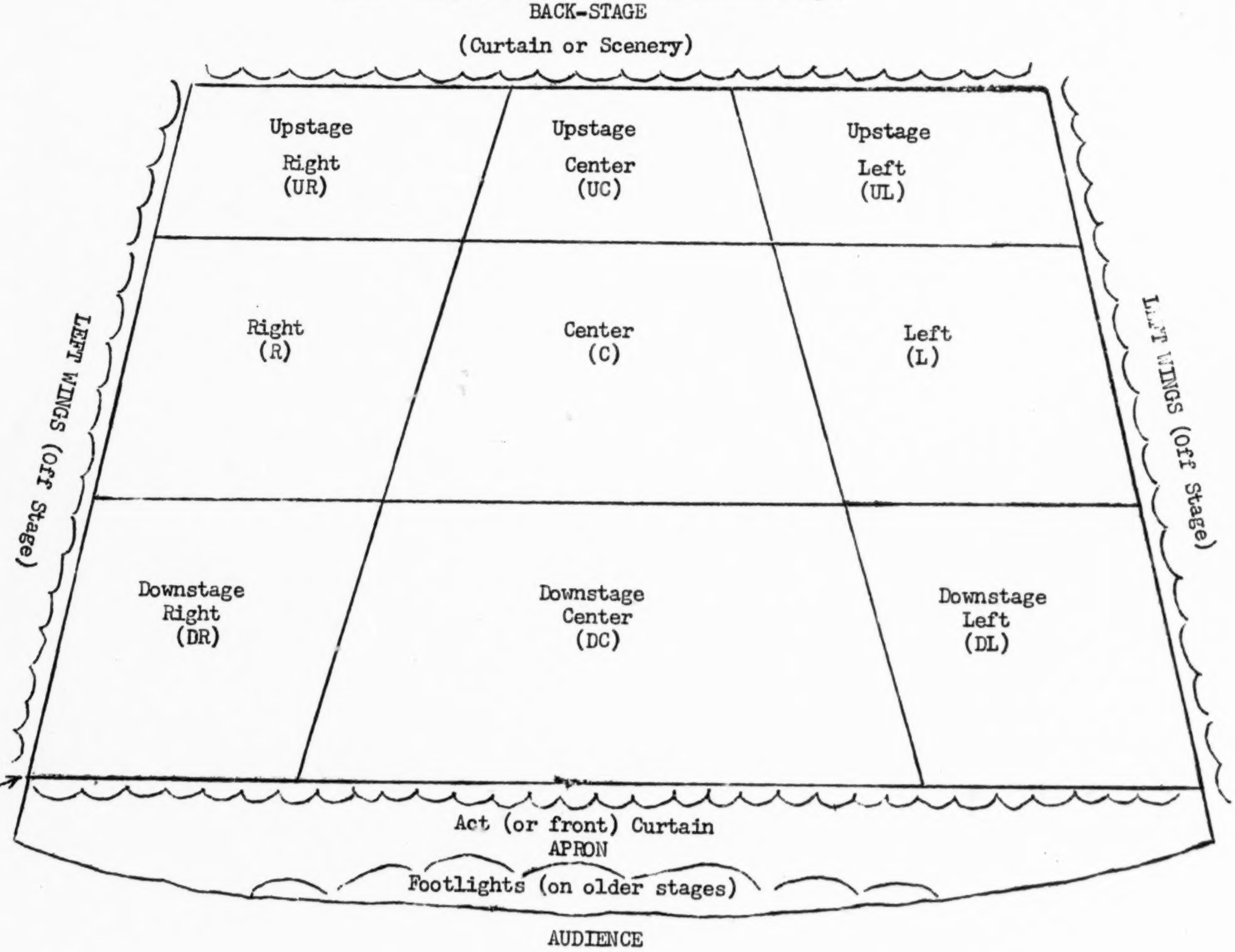
The authors of this story use two specialized types of vocabulary. They use words that deal specifically with technical things, such as linotype, rheostat, cranium, gastric juices, esophagus. Also they use words that have several meanings, such as subside, vicious, expose, magnanimous, and futile. Make a chart with the headings TECHNICAL TERMS and FUNCTIONAL WORDS. Have the class list the words in the play that are new to them under either of these headings. Then, in class, discuss their meanings and relate them to the context.

Ask the class: If you were writing this play, what other places, times, people, and events in history would you have your main character daydream about? Make a list of the historical events you would choose and give reasons for your choices.

Have the students draw or sketch the parts of Richie's head as they are described in the story.

Encourage the students to cast, assemble props, arrange sound effects, and produce the play on tape to be used in other English classes or over the P.A. system.

BASIC STAGE LAY-OUT (for traditional stage)


BACK-STAGE
(Curtain or Scenery)
Upstage Right (UR)
Upstage Center (UC)
Upstage Left (UL)
Right (R)
Center (C)
Left (L)
Downstage Right (DR)
Downstage Center (DC)
Downstage Left (DL)
LEFT WINGS (Off Stage)
LEFT WINGS (Off Stage)
Proscenium opening
Act (or front) Curtain
APRON
Footlights (on older stages)
AUDIENCE

(Figure 1)

The students, having been stimulated by the play "Inside a Kid's Head", may enjoy taking a trip inside their own heads. Ask them to write a paragraph in which they relate how daydreaming may have gotten them into trouble. Or ask them to complete Richie's final daydream with themselves in the main role. The first statement would be 'Gentlemen! I shall be very happy to speak at Gettysburg!'

Words can often lead a person into a world of fantasy and imagination as they do for Richie in the play "Inside a Kid's Head." Play a word association game with the class to show them how this can happen. Recite a series of words and have them write down all the things that come into their minds. Use such words as: yellow, red, fly, multilate, square. chicken, cool. This could also be used as the basis for some short, extemporaneous speeches.

B. To observe how a character can be used as a symbol, read "The Hitch Hiker" by Lucille Fletcher (Plays For Modern Youth).

Key Question: Symbols are things which represent something else. In this play, the author uses the character of the hitch hiker to represent something else. What does it symbolize?

Suggestions for class discussion:

1. What is the surprise element in the story?

2. What makes the mother and son believable characters? Are they typical in their relationships with and reactions to each other?

3. What is peculiar about the appearance of the hitch hiker, no matter where he is met? How can you explain this?

4. How far does Ronald Adams really get on his way to California?

5. Why does the author bring the girl into the story? A playwright can never add characters without a good reason for their being there. Does the girl serve any real purpose?

6. Trace the route of Ronald Adams on a map of the United States. (Someone may want to draw an illustrated map, showing what happened at each place mentioned in the play.)

7. Did the discovery that the hitch hiker is Death surprise you completely, or did any clues prepare you for this discovery? Give examples. These clues, called foreshadowing, are very important dramatic devices. Point out as many foreshadowing elements as you can find, and tell how each contributes to the effect of the play.

8. While the characters in this play are stereotyped ("typical" mother, "typical" son), the author purposely creates ordinary, not very interesting people so he can build up a more vivid atmosphere around them. What words from the story set the mood for the play? List them.

The play was originally presented on radio. To show how dramatically sound alone can convey a story and mood, and to gain experience in oral interpretation, present a platform reading of the play. In this kind of performance there is no set or stage movement; the actors use only their voices, their facial expressions, simple hand gestures, and simple sound effects which they themselves create.

After reading the play "The Hitch Hiker," ask the class to discuss in a short paragraph the dangers of hitch-hiking from the viewpoint of either the driver or the hitch hiker.

Playwrights, as well as other writers, use word connotations to help create certain feelings or emotions in the audience. Lucille Fletcher uses words to create a feeling of mystery. Have the class divide a sheet of paper into four columns with these headings: FEAR, SAMENESS, UNPLEASANT SOUNDS, and PLEASANT THINGS. List each of the following words taken from the play "The Hitch Hiker" in one or more of the four columns and discuss your reasons for putting them there: calmness, clank, clash, creak, crisp, demon, drab, dreaming, eerie, empty, golden, hysterical, indifference, jamming brakes, lifeless, loneliness, menacing, monotone, nondescript, ominous, panic, peaceful, screech, sinister, slam, squeaky, and whiny. (Be sure that the students look up unfamiliar words in the dictionary.)

To examine similarities and differences between the elements of suspense in two plays written by the same author, read or listen to the play "Sorry, Wrong Number" by Lucille Fletcher and compare it with the "Hitch Hiker". (The play is available in the 9th grade anthology Worlds to Explore. It is also available on records by Agnes Moorehead, Decca 9062.) In class discussion, draw a comparison between the treatment in the two plays of suspense, characters, situations, crisis, and settings. Then ask the students to compose a collage based on one of the two plays and be able to explain it to the class. (A collage is a single sheet of paper completely covered with words, pictures, or words and pictures, arranged in such a way as to present a single idea or dominant impression to the viewer.)

C. To understand how a symbol can be used to reveal character, and to continue an examination of the symbols used to represent death, read "Dark Rider" by Robert Finch (Variations I).

Key Question: How does the author use the symbol of the dark rider in the development of his characters?

Suggestions for class discussion:

1. Where and when does the action of the play take place? Find lines from the play to use to support your answers.

2. What causes Boots' accident?

3. Why is Boots especially anxious to go to Iowa right away?

4. What is unusual about Lefty's arrival? How do you know he is a symbol?

5. What do the wishes of the cowboys reveal about cowboy life?

6. Does Boots really get home?

7. Compare the symbolism of death in "The Hitch Hiker" and "Dark Rider." How are the circumstances similar and different?

To develop an appreciation for and to show the importance of special techniques with which the playwright must concern himself in order to interpret the action of the play, use the following:

1. Stage effects: What stage effects of setting, sound, and lighting does the author mention to create a suitable mood for Lefty's arrival?

2. Characterization through speech: Whatever a character says in a play must be in keeping with his nature. Re-read the description of Stub in the list of characters at the beginning of the play. Find speeches in the play that show Stub has the qualities assigned to him by the author.

3. Characterization through action: All the actions of a character in a play must also be in complete agreement with his nature. Consider just the actions of Lefty. How do they help to convey the idea that he is Death in disguise?

The following words were used by the author in the stage directions to tell the actors how to read certain lines. Locate the words and have the class compose definitions based on the context of the dialogue. (Use the dictionary as a final source for authority for definitions.) The words are: impetuously, bravado, spewing, skittish, resignation, philosophically, rumination, and disillusion. Have students try reading the lines as directed.

Make a list with the class of the details of action and appearance that the author used to convey the idea that Lefty is really Death in disguise; arrange the details in the order of their occurrence in the play. After half of the class has identified the details of action and the other half the details of appearance, write a paragraph in class to describe Lefty as Death in disguise.

In "Dark Rider" Robert Finch weaves the words of a cowboy song into the dialogue and action of the play. Listen to a recording of "Cowboy's Lament" (also called "Last Farewell" and "Lone Prairie") or "I'm An Old Cowhand." Write the words of the song on the chalkboard. Next to each line from the song, make a note of the way the action suggested by the words of the song is related to the action in the dialogue in the play.

Present this play as a stage drama with properties, costumes, lighting, and sound effects, if possible. In your concern for arranging staging details, do not forget the importance of the story!

"The Hitch Hiker" and "Dark Rider" have given the reader two literary descriptions of death. In a paragraph, describe your interpretation of what death might look like if you met him, or draw a picture which represents Death to you.

To see how an author uses dialect to convey a mood or atmosphere, re-read "Dark Rider" and make a list of the words and phrases used by the author which help to convey the idea of a Western setting. (e.g., "high-tailed it", "Diamond O", "a regular Dude", "wet your whistle", "ride this trail", etc.).

D. To see how a playwright can portray a whole family -- the members' personality, attitudes and interrelationships -- have the students read I Remember Mama by John Van Druten (Plays to Enjoy or Adventure Bound).

Suggestions for class discussion:

1. Briefly describe Mama, Papa, Katrin.
2. How do Mama and Katrin feel about money and riches?
3. How does Mama attempt to show Katrin that rich people do not always lead easy lives?
4. How do Mama and Papa feel about Cat's recovery? With whom do you side? Why?
5. Although Mr. Hyde and Aunt Jenny are minor characters, what contributions do they make to the development of the play?
6. What effect does dishonesty have on Mama and Papa?

Have the students point out ways in which Mama's use of English varies from their use of the language.

Have the students recall pleasant memories of people and write a brief sketch of that person. This sketch might be called, "I Remember_______."

Have the students draw diagrams of the stage for I Remember Mama and place the furniture and doors according to the stage directions and the requirements of the action.

E. To perceive how an author can use an everyday family in a typical situation to effect attitude changes in the reader, read "Bread" by Fred Eastman (Plays For Modern Youth), a play written in 1927 to show the problems of the farmer.

Key Question: How does the author use an ordinary situation (the farmer in trouble) to dramatize a social problem? In what way does this influence the attitude of the reader?

Suggestions for class discussion:

1. What do each of these characters want most in life: a) grandma, b) Stella, c) Betty, d) John?
2. Do you think Jim should be punished? If so, how?
3. Why is this play called "Bread"? Where is the first mention of this made in the story? What does bread symbolize?
4. Do you think Stella's money should be used for a new tractor?
5. Are the children in the Curtis family like children of today?
6. How does the author, through dialogue, tell the reader that Stella is blind without really saying so?
7. This play is labeled a "social problem" play. Why?

Re-read the play for evidences of dialect and from this try to pinpoint the locale of the play and the region of the U. S. represented by the setting. Is the exact section of the country important to the meaning of the play?

Find lines from the play which might show that one of the author's purposes is to alert the reader to the lot of the farmer. One or two students may do some personal interviews and research in official bulletins and find information to show whether the average farmer is better off today than when the play was written in the 1920's. After a brief report from the students, discuss with the class whether or not this play would be as successful on the stage of today as it may have been in the 1920's.

A playwright must be economical and specific in his choice of words in order to get his point across, in both his dialogue and his stage directions. Investigate the following words from the play and try to determine why the author used these words: meager, winsome, cantankerous, squander, relent, irresolutely, wistfully, stature, rollicking, and aghast.

To further examine the playwright's need for special technical skills and to learn more about these areas of production, choose one of the following activities:

a. Design a stage for the play. Take into consideration not only the clues in the author's directions, but also the mood of the play and the circumstances involving the characters. Tell why you designed it as you did.

b. Design costumes (described in writing or sketched on paper) for each of the characters and give reasons for your creations.

c. No sound effects (except the cackling of a hen) were noted in the stage directions. Make a list of the sound effects you would include if you were the sound man, where you would use them, and how they would enhance the story. If you would NOT add any sound effects, tell why not.

Present a platform reading of this play with only a few props and some limited costuming. Discuss whether this play would be most successful as a TV drama, a radio play, or a stage drama.

In "Bread", Jim spent $100.00 on gambling. In a brief paragraph, tell what you would do if you had $100 or how you would get $100 if you really needed it.

One of the best qualities of Eastman's "Bread" is its characterizations. Write a character sketch of Jim, John, Martha, or Stella; cite evidence from the play for each quality you mention. Compare this characterization with a similar favorite character in movies, on TV, or in literature. (For example, Grandma combines religion, worldly wisdom, bitter humor, motherly care, and stubborn insistence on her own way. She could be compared to Aunt Polly in Tom Sawyer.)

F. To discover how the playwright can use historical background to emphasize the importance which people place on established customs and traditions, read "A Forbidden Christmas" by Marcus Konick (Plays For Modern Youth).

Key Question: How does the author use an event in history to show the importance that people place on the continuation of long-established customs and traditions?

Suggestions for class discussion:

1. What is the setting for this play (date, place, locale), and why is it

important to the story?

2. What causes the conflict in the plot, and how is it resolved?

3. What happens to encourage the watch not to enforce the law?

4. What are the father's reasons for not wanting to celebrate Christmas? How was being "modern" in 1647 different from being "modern" today?

5. How are the characters given an illusion of reality by the author?

6. Why is this play called a historical comedy?

Among the vivid words from the play are these: Proclamation, besiege, spendthrift, defiantly, and conduit. To help the students assimilate them into their own vocabulary, have each student select one of these words and draw a picture which implies its meaning, or find a picture in a magazine which shows its meaning.

Interesting views of life and events in England during the seventeenth century are presented in the story. Have students look up and briefly report on one of these:

a. Customs of celebrating Christmas in England before 1700
b. How Christmas is celebrated in other countries. (On the basis of reports a and b, have the class prepare a clasroom exhibit illustrating Christmas customs in many lands.)
c. The English Civil War of 1640
d. Oliver Cromwell
. The History of the Puritans
f. Seventeenth century interior design. Use best ideas to design stage setting or costume.
g. Costumes of the seventeenth century. (Reports f and g should be illustrated by sketches)

Help students conduct an informal debate on the resolution: That Christmas today is too commercialized. Select two pro speakers and two con speakers. Give them an opportunity to state their viewpoints and conduct a rebuttal. Then let the class act as a jury to decide which side gathered the best arguments and presented them most persuasively. Finally, vote on the resolution.

G. Optional: To demonstrate how a well-loved "classic" is adapted to meet the demands of various media, have the students read Charles Dickens' "A Christmas Carol" in play form (Worlds of Adventure; Adventure Bound). Play for the class a recording of the story (read by Dan O'Herliby, Audio Talking Book AUBCL 614, 16 rpm; available in many libraries) while the students follow the play and observe the addptations made for the stage version. Or have a small group of students read the original story (which they may already have read) and report to the class on the adaptations they noted. At the Christmas season local stage performances and filmed or video-taped TV presentations are available for further comparison. Have the students point out reasons for variations from the original story, in light of the requirements of the different media through which the various versions are presented.

H. To understand how a playwright can use the technique of flashback to advance a plot, have the students read the play "Grandpa and the Statue" by Arthur Miller, (Plays to Enjoy).

Suggestions for class discussion:

1. What is the setting of this play?
2. Identify the different characters called "Monaghan."
3. How does the location of Monaghan's room in the army hospital affect his thoughts?
4. What was Grandpa's attitude toward the Statue of Liberty?
5. How do you know that Grandpa Monaghan was not born in the United States?
6. What is a flashback?
7. Cite examples from the play where the author has used flashbacks to develop the plot of the play.
8. What sound effects has the playwright used to indicate flashbacks in the radio play?

I. To allow the students to draw their own conclusions about a play and to look for the significant elements of play-writing, read "The Lesson" by Mary Leslie Harrison.

Key Question: "The Lesson" is classified as a social drama. What do you think was the author's purpose in writing this play?

Suggestions for class discussion:

1. What is the author's message to the reader? Find evidence from the story to support your viewpoint.
2. How does the author develop the theme?
3. What is notable about the sequence of narration? (use of the flashback)
4. What purpose does the music serve throughout the play?
5. What clues foreshadow the way the play will end?

See the suggested activities in Plays for Modern Youth, pages 254-259, which are useful in the study of this play.

J. Ask the class how many have heard a speaker recently whom they didn't like because of something he did rather than something he said. Determine why. (Lead into a discussion of distracting mannerisms and make a list with the class.) Include some of the following:

putting hands in and out of pockets, fastening and unfastening buttons, fingering or straightening the hair, scratching or rubbing the nose or an ear, and playing with a piece of jewelery. Then, discuss with the class the need for body control and self-discipline in speaking situations.

Engage the class in some of the following activities to help demonstrate appropriate body movements in speaking situations:

1. With several other students, stand in front of the room and try to demonstrate the correct posture to assume in speech-making. (Comfortable, relaxed, with feet a short way apart and one foot slightly ahead of the other; arms hung easily at sides, abdomen flat, shoulders straight). What reason can you give for each of these things? (i.e., feet spread to maintain equilibrium).

2. Where do you look when you are facing an audience? (Note the importance of maintaining audience contact; look at each person, but move your gaze slowly from one person to another to make each person feel you are talking to him.)

3. Actions help to make clear or more definite what a speaker is saying. With other students, demonstrate what facial expressions and actions would fit the following lines but do not actually speak them: "Come back here!"; "Hey! Wait for me!"; "Please, help me!"; "What is that up there?"' "How do you like my new dress?"; "What a mess!"; "I don't want anything to do with it."; "Boy! Am I tired!"; "Who, me?"; "Definitely not." After each demonstration the teacher may have the class guess what the person might be saying, or put the sentences on the board and have the class select the ones being illustrated.)

4. One of the best ways to acquire body control in speaking is to practice pantomime (communication of ideas by use of the body only, without the voice or properties.)

   a. Walk across the front of the room in the following ways and ask the class to identify the person and actions being demonstrated:

      1) someone carrying suitcases
      2) a boy on an icy sidewalk; an old man on the same sidewalk
      3) a girl who is late for an appointment
      4) someone feeling his way through a dark room
      5) a man (or woman) caught in a sudden shower
      6) a cowboy in chaps and boots
      7) a barefoot boy on a hot pavement or beach
      8) a fat man with a lot of packages

   b. Demonstrate body posture to fit any of the following and ask the class to determine what is being illustrated:

      1) a man shaving
      2) an old man stooping to talk to a child
      3) a mother listening to her son's excuse for being late
      4) someone waiting at a corner for a bus
      5) someone trying to open a jammed window
      6) an umpire calling a batter out on strikes
      7) a woman looking for something in her purse

   c. In pairs, act out one of the following conversational situations, but speak no words. Have definite beginning and ending action. The class can decide what kind of conversation is being pantomimed and what might have been said if the actors had spoken:

1) the speakers are arguing angrily
2) one person is explaining something to someone else
3) one person is asking, the other giving directions
4) one person is telling another about the big fish he caught
5) one person is pleading with the other
6) a boy and girl have just been introduced at a party
7) one person is trying to sell something to the other

d. List with the class some common gestures that are used by speakers talking to an audience (pointing, smiles, frowns, and shrugging of shoulders).

K. Although bodily actions do tell a story, the story is incomplete unless the voice is added to the actions. Play a recording of some famous speaker (JFK, FDR, Heston, Laughton, etc.) and have the class list some of the good qualities of the person's voice. Then select some of the following exercises for in-class practice. (This voice and speech practice will rarely bring immediate and obvious improvement. The purpose is to help the students see what can be gained by striving for pleasing, expressive speech habits and to show them some of the ways they can begin working toward this improvement.)

1. Examine a skeleton borrowed from the Science Department or study a sketch drawn on the board while your teacher explains the mechanical reproduction of sound. (The teacher may wish to ask a science teacher to come in and explain it to the class.)

   Air from the lungs passes through the windpipe and sets in motion two small bands across the top of the wide pipe. This vibration results in a tiny sound that is enlarged in the throat, mouth, and nasal passages. The more skill developed in the control of the breath of air, the better the speech can become. (Material on the articulation of speech and the mechanical reproduction of sound can be found in many books on linguistics or speech arts. The study of speech production should be non-technical, stressing the importance of each person's understanding of the coordination within his own body of the breathing and speech organs.)

2. To help develop the deep breathing that is important to voice control, practice the following exercise: breathe in deeply through your nose. Do not raise your shoulders. Exhale quickly through your mouth, without letting your chest collapse. Repeat 10 times. Then breathe in and exhale slowly while you say 1-2-3-4-5. Repeat, increasing slowly until you can count to 30 or more before taking another breath.

3. Use these methods for voice self-analysis:

   a. Say the alphabet aloud before a mirror. Exaggerate the formation of each letter. Notice how lips, tongue, and jaws change position.

   b. See what happens as you speak when you: keep your teeth clamped together (slurring), hold your lips closed (mumbling), hold your nose, (nasal speech).

c. Listen to a tape recording of an informal small-group discussion in which you participated. Note the pitch, tone quality, and clarity of your speech, as well as of your classmates. Note which of the exercises and activities can have particular value for you.

I. The following activities can be initiated in class and practiced out of class to help in better enunciation, tone, emphasis, and voice projection.

1. To avoid unnecessary slurring and dropping of sounds, practice saying the following combinations of words without running them together so that sounds are lost or changed. ("Give me" instead of "gimme"): let me, don't know, Did you eat yet? What have you got? I asked him. Did you get it? If you want it, I will do it. Stop him! Don't go.

2. Practice the following exercises to improve enunciation:

   a. Voiced th: this, that, these, those, without.
   Unvoiced th: thing, booth, three, throw, through.

   b. Ending letters: eating, singing, running, writing, strict, except, adopt, asked, act, hold, round, hand, lists, wrists, tests.

   c. To develop better enunciation, practice saying the following tongue twisters as quickly as you can with correct pronunciation for each word. As you first say the sentence slowly, observe the way your tongue, jaw, and lips move to articulate the various sounds. This will help you as you increase the speed.

      (1) Thrusting through the thickets, Fritz found fifty-four frozen fish.

      (2) Pretty princesses prize priceless prisms.

      (3) She sells sea shells, sea shells she surely sells.

3. Using the dictionary, find the standard pronunciation for each of the following: mischievous, recognize, candidate, genuine, poem, Italian, strength, column, often, gesture, deaf, salmon, film, sink, iron. (The teacher should be selective, assigning words for which the students have used fairly blatant substandard pronunciations.)

4. Read the following lines, changing meaning each time by varying tone, speed, and emphasis.

   I shall be glad to help you.
   We had a wonderful time at the party.
   Nobody helped me.
   Some of the sandwiches are gone.
   I think that it will work.
   You must train harder, if you want to win.
   I dare them to try it.
   Why did you do that?

   Each time you say the line with a new word emphasis and tone of voice, see if the class can state the meaning you intended to convey.

5. Actors speak of "projecting the voice" rather than of "talking loud enough", because whether their parts require them to shout or to whisper, they still must make the audience hear every word. To test your voice projection, stand with your back to the class. Try to imagine that you are talking directly to the class and see if everyone can understand you as you speak. If they cannot, take a deep breath, go slower, and increase the intensity with which you speak until every one can understand you. But don't let your voice rise in pitch -- and don't yell! Recording on tape will help you hear how effective your projection is.

M. Role-playing gives students an opportunity to speak conversationally in front of the class, and at the same time helps to make them aware of the importance of dialogue in expressing conflict and revealing character. Work on some of the following suggested role-playing activities to prepare the students for the oral presentation of a stage drama:

1. Scene: Your living room. Characters: Father, Mother, You. Situation: You have just returned home one hour later than you were told to come home. Your mother and father are sitting in the living room, waiting impatiently. You have what you think is a very good reason for being late, but your parents are so concerned about your safety and disturbed by your disobedience that before your arrival they decided you must be punished. Play the scene until the conflict is concluded in some way.

   After the role-playing, discuss with the class the credibility of the situation and whether or not the characters were convincing through their dialogue, actions, and voice qualities.

2. Other situations (each having a readily identifiable conflict) for role-playing:

   a. teacher keeping a student after school when he has just begun an afternoon paper route
   b. a girl trying to persuade a friend to attend a church youth group meeting when the friend wants her to go to the movies (or skating, etc.) with him (or her).
   c. several girls planning a pajama party; one wants to invite a girl the others think is "stuck up"; one wants the party to be at her house, while the others think her house is too small but don't want to hurt her feelings; etc.

N. The number of plays read during this unit will depend upon the teacher, the class, and the amount of time available. Other plays available from anthologies in grade seven are:

Plays for Modern Youth
"Nathaniel Bowditch"
"The Master Navigator"
"Thanksgiving à la Carte"
"To the Lovely Margaret"
"The Hour of Truth"
"Shirt-Tail Boy"

Adventure Bound
"Dick Whittington"
"Miss Barton's In Charge"

Worlds of Adventure
"Homework"
"The Boy Patriot"
"The Speed of Words"

Adventures for Readers
(Olympic ed.)
"Ghost in the House"
"Laziest Man in the World"
"The Big Wave"

Adventures for You
"Swiss Mystery"
"Mother for Mayor"
"The Mystery of Patriot Inn"

Plays to Enjoy
"The Legend of Sleepy Hollow"
"In the Fog"
"The Big Wave"

Adventures for Readers
(Mercury ed.)
"Laziest Man in the World"
"Young Hickory"
"A Bunch of Keys"

Reading with Purpose
"Swell-Headed Star"
(a play without an ending)

Synthesizing Activities

A. Provide an opportunity for students to present the long range assignments they have selected. The presentations and the class evaluations that follow them will elicit and reinforce the learnings of the unit.

1. Those students who did Activity A-1 could present orally their casting suggestions and have the class discuss their reactions to them. Those who designed costumes could show their sketches or costumes and discuss their relationship to the characters in the play. The same could be done for those who did stage settings, lighting and sound effects, and movie set designs.

2. Everyone in class was assigned to watch at least three television plays (Long Range Activity B). Discuss the plays watched by the class in relation to the questions answered by the students on their reaction report. The class may enjoy drawing up a list of the five best plays watched during the unit.

3. If students selected long range activities C, D, or E, they may make their presentations now. Presentations that are well done may be further strengthened, following class evaluation, and shown to other classes.

B. Invite as many of the following as possible to take part in a panel discussion on "What a Play Means to Me": an English teacher, a play director (school or professional), a TV cameraman, an author, a playgoer, a make-up man, a stage technician, an actor, etc. Many of these people can be gotten with a courteous phone call to such professional groups as Center Stage and WJZ, WMAR, and WBAL-TV and educational groups like the Children's Theatre Association.

C. Plan a field trip with the class to see a play at Morris Mechanic or Center Stage, or a carefully selected college, little theatre or high school performance. Before you go, set up the purposes with the class and give them a few key things to look for (depending on the play -- author's purpose, major idea of the play, crisis, ways the actors bring out the main idea, effectiveness of scenery, lighting, sound, etc.). Use this activity as a way of drawing the unit to a close. (Note: Be certain that the play is suitable for seventh grade children; magazine reviews or a call to the theatre will help to determine this.) If attending a play is not feasible, it might then be possible to instead see a movie made from a stage play or musical, or assign another TV drama for discussion (see Initiatory Activities).

D. To make a final comparison between the various dramatic media conduct a class discussion based on the following questions, and add questions of your own to pinpoint other items you may have stressed during the unit:

1. What are the different dramatic media? (TV, radio, stage, and movies)

2. What can a TV play do that a stage play cannot do (and vice versa)?

3. What are the advantages of a radio play over the other forms? Why are radio plays seldom broadcast today?

4. How does a movie treat a story differently from the other media?

5. Which form do you now enjoy watching most? Why? Would you have answered this question the same way before this unit began? Explain.

RELATED COMPOSITION ACTIVITIES

Recommended Activities

A. Narrating "how daydreaming caused you trouble", Developmental Activity A, p. 7.

B. Explaining the dangers of hitchhiking, Developmental Activity B, p. 9.

C. Writing a description of Death, Developmental Activity C, p. 10.

D. Explaining why "I Remember ______", Developmental Activity D, p. 12.

E. Explaining "how I would spend $100", Developmental Activity E, p. 13.

F. Select a play with a simple plot-line and use this to teach or reinforce outlining skills. Have the students write a sentence outline of the plot, using the following terms as major headings: exposition, rising action, crisis, falling action, denouement.

Further Suggestions

A. Have the class watch a TV play or listen to a play on recordings (see Materials list) and list the sound effects that add to the overall feeling intended by the writer. (Have them select a specific type of drama, such as one that deals with war or a western, etc.). Then ask them to explain in a short paragraph the sound effects which helped to create for the viewer or listener a specific feeling for the setting. (e.g., in a war drama, the sound effects that help to generate the feeling of war might be a rolling of drums, the sound of tanks or jeeps moving in battle, marching feet or march music, a bugle playing taps, etc.). The paragraph should be written from the viewpoint of the listener or the viewer, and the intended audience is the class or teacher.

B. Writing an original one-act play, Long Range Activity C, p. D-4.

RELATED LANGUAGE ACTIVITIES

Recommended Activities

A. Recognizing the jargon of dramatic productions, Developmental Activity A, p. 8.

B. Identifying multiple meanings, Developmental Activity A, p. 7.

C. Recognizing connotative meanings, Developmental Activity B, p. 10.

D. Recognizing functions of dialect, Developmental Activity C, p. 11.

E. Recognizing functions of dialect, Developmental Activity D, p. 12.

F. Recognizing functions of dialect, Developmental Activity E, p. 12.

Additional Language Activity

To see the relationship of the punctuation of dialogue as it is used in a short story with the way it is used in a play, select a short story (from a classroom anthology) containing much dialogue and compare it to the dialogue in a play. Have the class induce the rules for the punctuation of dialogue in the two forms of narration.

EVALUATION

A. To evaluate the students' understanding of the concepts of the unit, have them select a one-act play (one not yet discussed in class), or a story which could be adapted to play form, with the idea of presenting a stage drama in class.

In doing this activity, the class will need to consider some or all of the following.

1. Duplicate the following questions which should be used by the class in the selection of a play.

Selection

a. What qualities make this play most appropriate for presentation on stage (as opposed to film, etc.)?
b. Is the choice of play suited to this audience?
c. Will the play provide wholesome, satisfying, and stimulating entertainment for this group?

Plot, Dialogue, Setting

a. Are the basic situations and the outcome of the plot believable?
b. Does the plot move rapidly enough to the climax and then to the conclusion?
c. Is the dialogue natural, life-like, and clear?
d. Is the dialogue suited to the action?

Casting

a. Do the characters act and speak like real people?

b. Can the play be cast with the available members of the class?
c. Can you identify members of the class suitable to the parts?
d. What special characteristics must the individual actors bring out in the persons they play? How?

Staging

a. What setting and scenery are needed for the play?
b. Are our physical facilities adequate to the demands of the play?
c. What suggestions would you make for props and costumes that would help to illustrate the setting?
d. What sound and lighting effects are needed to enhance the story and help the audience to grasp the plot?

2. Allow the class enough time to read at least 3 or 4 plays so they will have a broad enough background to suggest plays for production. The class can be broken into 5 or 6 groups to explore the plays and work on the presentation (below).

3. After a sufficient time has been allowed for reading, bring the class together for a discussion of the plays read. (A short synopsis of the plot of each play considered should be given.)

4. After the discussion of the plays, vote and select one for presentation. Once this is done, engage the class in some activities of stage designing, property listing, sound effects and lighting suggestions, casting suggestions, etc.

5. Produce the play for classroom presentation, as a stage drama, on tape, or as a platform reading using limited props. The class may actually want to use the auditorium stage.

B. In addition to the activity suggested for evaluation in A, continuous evaluation will be taking place throughout the unit; attention has been called to such opportunities in individual activities.

The Slow Learner and Drama

The unit "Everybody Wants to Get Into The Act" has special advantages for the slow learner. Most important of all, it uses the form of literature which is common to all people in our society: films, television-drama, radio plays, and sound recordings. Secondly, the unit emphasizes talking and listening. Thirdly, pupil knowledge and understanding can be tested in action.

In this unit, pupils demonstrate their experience through movement and gesture, a skill which they bring to school with them. The teacher needs only to name the situation; pupils can easily improvise the action. When the roles in the dramatic improvisation are reversed, what the pupils learn becomes more complex. If the pupils improvise the situation before reading a play in which the same situation occurs, then reading the play becomes self-exploration aided by the words of the dramatist. The script comes alive because it is filled with the pupils' own perceptions. For culturally deprived pupils, drama is the most important creative medium within the language arts because it demands less verbal explicitness and is inseparable from expressive bodily movement.

The sequence of class activities for work in drama should be:

1. Improvising talk appropriate to many situations and roles.

2. Listening and responding in the fullest sense, while taking a role.

3. Discussing the approach to a theme, its possibilities, and finally the insights gained.

4. Reading, learning and probing the meaning of a script, through private study, talk, and enacting.

5. Writing scripts for one's own group. This is most valuable when it follows an activity in improvisation. The script could then be used for either reading or dramatic activities.

Adapted from Dixon, John, Growth Through English.

Most of the activities in this unit are suitable for slow learners. The teacher may wish, however, to substitute the plays listed below for some of those used in the developmental activities.

In Orbit

"What Makes It Tick?"
"Ghosts in the House"

Adventures for You

"Mother for Mayor"
"Mystery of Patriot Inn"
"Swiss Mystery"

MATERIALS

A. Drama selections in classroom anthologies

1. Bailey, Matilda and Leavell, Ullin W. Worlds of Adventure. New York: American Book Company. 1961

2. Humphreville, Frances T. and Fitzgerald, Frances S. In Orbit. Illinois: Scott, Foresman and Company. 1966

3. Jacobs, Leland B. and Root, Shelton L. Jr. Variations I. Columbus, Ohio: Merrill Books, Inc. 1966

4. Jewett, Arno, et al. Adventure Bound. Boston: Houghton, Mifflin Company. 1965

5. Kincheloe, Isabel M. and Pumphrey, Eva Meushaw. Adventures for You. New York: Harcourt, Brace and World, Inc. 1962

6. Kinnick, Marcus, ed. Plays For Modern Youth. New York: Globe Book Company. 1961

7. O'Daley, Elizabeth C. and Nieman, Egbert W. Adventures for Readers, I. (Olympic edition) New York: Harcourt, Brace and World, Inc. 1958

8. Picozzi, Raymond. Plays to Enjoy. New York: The Macmillan Company. 1967

9. Ross, Jacob M., et al. Adventures For Readers, I. (Mercury Edition) New York: Harcourt, Brace and Company. 1953

B. Teacher Resource

1. Dixon, John. Growth Through English. Reading, England: National Association for Teaching of English. 1967

C. Recordings

A Christmas Carol. Dan O'Herlihy. 12" 16 rpm. Audio Talking Book Company.614

Background Music and Sound Effects for Home Movies. 12" 33 1/3 rpm. Major 1040

Dear Audience, Volumes I and II. Blanche Yurka. 12" 33 1/3 rpm. Folkways 9841-42

Directing A Play. Tyrone Guthrie. 12" 33 1/3 rpm. Folkways 9840

Mend Your Speech. Harry Fleetwood. 12" 33 1/3 rpm. Folkways 9130

Radio Before TV, Volume I. 12" 33 1/3 rpm. Folkways 9171

"Secret Life of Walter Mitty." Hiram Sherman. 12" 33 1/3 rpm. Many Voices, Adventures in American Literature (Olympic Edition) XTV 26459

Sleep No More. Nelson Omstead. 12" 33 1/3 rpm. Vanguard vrs 9008 A

Songs of the Cowboy. Norman Luboff Choir. 12" 33 1/3 rpm.

Songs of the West. Norman Luboff Choir. 12" 33 1/3 rpm. Columbia 657

Sorry, Wrong Number. Agnes Moorehead. 12" 33 1/3 rpm. Decca 9062

C. Films

Baltimore County Board of Education, Central Film Library

807 "Do Words Ever Fool You" 10 minutes
836 "The Theatre: One of the Humanities" 28 minutes
818 "Public Speaking-Movement and Gesture" 11 minutes
849 "Speech Preparation" 16 minutes
866 "Shaw's 'Pygmalion'" 18 minutes
891 "Make Up For The Theatre" 15 minutes
1142 "Your Voice" 11 minutes
4644 "Make-up for the Theatre" - color. 15 minutes.

D. Outside and Long Range Reading Assignments:

1. Mass Media

Programs selected by and at discretion of individual teachers

2. Short Stories (for adaptation to another medium)

Selected stories by Edgar Allan Poe, O'Henry, Stephen Vincent Benet, Ray Bradbury, Alfred Hitchcock, and Mary Roberts Rinehart.

Selected episodes from books such as Tom Sawyer and Please Don't Eat The Daisies.

3. One-act Plays and Related Literature

Ball, Zachary. Tent Show. New York: Holiday Press, Inc. 1964

Berk, Barbara. First Book of Stage Costume and Make-Up. New York: Franklin Watts, Inc. 1954

Berk, Barbara and Bendick, Jeanne. How To Have A Show. New York: Franklin Watts, Inc. 1957

Carlson, Bernice W., Act It Out. Nashville, Tennessee: Abingdon Press. 1956

Cerf, Bennett and Cartmell, Van H. (eds.) 24 Favorite One Act Plays. New York: Doubleday and Company. 1958

Cohen, Helen Louise (ed.). One Act Plays by Modern Authors. New York: Harcourt, Brace, and World, Inc. 1934

Conti, M. Fashion. New York: Golden Press, Inc. 1966

Cornberg, Sol and Gebauer, E. L. A Stage Crew Handbook. Evanston, Illinois: Harper and Row Publishers. 1957

Corson, Richard. Stage Makeup. New York: Appleton Century. 1960

Davenport, Millia. Book of Costume. New York: Crown Publishers, Inc. 1948

Dias, Earl J. New Comedies for Teen-Agers. Boston: Plays, Inc. 1967

DuBois, Graham. Plays for Great Occasions: A Collection of Royalty Free One-Act Holiday Plays. Boston: Plays, Inc. 1951

Elson, E. F. and Peck, Alberta. The Art of Speaking. Waltham, Massachusetts: Ginn and Company. 1966

Fontaine, Robert. Humorous Monologues for Teen Agers. Boston: Plays, Inc. 1965

Goodman, Edward. Make Believe. New York: Scribner's, Inc. 1956

Griffith, Francis and Mersand, Joseph (eds). Modern One Act Plays. New York: Harcourt, Brace and World, Inc. 1950

Gross, Edwin and Nathalie. Teen Theatre. New York: McGraw-Hill Book Company. 1953

Hackett, Walter (ed.). Radio Plays For Young People. Boston: Plays, Inc. 1950

Hansen, Henry. Costumes and Styles. New York: E. P. Dutton and Company. 1956

Hunt, Douglas. Pantomime: The Silent Theatre. New York: Antheneum Publishers. 1964

Kozlenko, William (ed.). One Hundred Non-Royalty One-Act Plays. New York: Grosset and Dunlop, Inc. 1940

McCoy, Paul S. Modern Comedies for Teen-Agers. Boston: Plays, Inc. 1952

Miller, Helen Louise. Holiday Plays for Teen-Agers. Boston: Plays, Inc. 1952

________________. On Stage for Teen-Agers. Bpston: Plays, Inc. 1948

________________. Prize Plays for Teen-Agers. Boston: Plays, Inc. 1956

Murray, John. Comedy Roundup for Teen-Age Actors. Boston: Plays, Inc. 1959

Nolan, Paul T. Round The World Plays for Young People. Boston: Plays, Inc. 1961

Olfson, Llewellyn. Radio Plays of Famous Stories. Boston: Plays, Inc. 1965

Ommanney, Katherine Anne. The Stage and the School. Third Edition. New York: McGraw-Hill Book Company. 1960

Paris, Robert. How To Act. New York: Harper's and Company. 1959

Prochnow, Herbert V. Successful Speaker's Handbook. New York: Prentice-Hall, Inc. 1951

________________. The Toastmaster's Handbook. New York: Prentice-Hall, Inc. 1949

Schuon, Karl. The First Book of Acting. New York: Franklin Watts, Inc. 1965

Selsen, Samuel and Sellman, H. D. Stage Scenery and Lighting. New York: Appleton-Century-Crofts. 1959

Severn, Bill and Sue. Let's Give A Show. New York: Alfred A. Knopf, Inc. 1956

Smith, Moyne Rice. Plays and How To Put Them On. New York: Henry Z. Walck, Inc. 1961

Summers, Harrison Boyd, et al. How To Debate: A Textbook For Beginners. Bronx, New York: H. W. Wilson Company. 1963

EVERYBODY WANTS TO GET INTO THE ACT

Grade Seven

Unit Objectives

A. Concepts and Generalizations: To help students understand that

1. Drama is a method of narration which includes sounds, lighting, scenery and props. It is designed to be seen and heard, not just read
2. A play contains the same elements as narration - characters, setting, and plot but these elements are enhanced by sight and sounds
3. Involvement in a play can be rewarding means of self-expression
4. Plays are a form of art used basically to entertain and can be found in the medias of stage, radio, and television.

B. Attitudes and Values: To encourage the students to

1. Appreciate drama as a form of narration, the skill of the playwright and performers, and the effectiveness of technicians
2. Respond with empathy to dramatic characterizations as a means of understanding motiviations and feelings of other human beings
3. Appreciate participation as a means of free and creative expression
4. Desire to attend the live theatre and to more fully appreciate performances on T.V. or radio.

C. Skills: To develop the students' ability

1. To use imagination as a means of visualizing a play
2. To recognize the elements of narration in a play and to show their relationship to enhancement by scenery, props, lights, and sound effects
3. To become more adept at interpreting and giving a presentation of a particular character
4. To develop some realization of the complexities of scene design and sound effects.

Long Range Activities

A. Select a play which the class enjoys and have them write additional scenes for it. Have these scenes prepared and presented to the rest of the class.

B. If the novel Old Yeller is to be used with this unit, have the student prepare and perform several scenes from this story.

C. Only after previewing the film for class suitability, show The Humanities: The Theatre - One of the Humanities (30 minutes - #4600). A narrator analyzes three elements of a play (Playwright, actor, and audience). Caution: This film may be too advanced for some groups.

D. At least several times during the unit have a television set brought into the room to watch situation comedies or other programs that are complete in themselves. (Examples: I Love Lucy or The Beverly Hillbillies) Watch for the effectiveness of the following:

1. Characters
2. Setting
3. Plot
4. Sound effects
5. Lighting
6. Costuming

Initiatory Experience

A. To familiarize students with the stage area take the class to the auditorium stage and complete the following:

1. Take the class behind the stage to see the way the curtain is pulled, to see the box which controls the lights, and to experience the actual vastness of the stage. Have a member of the stage crew demonstrate the various lights.

2. Suggest scenes that are familiar to students, split the class into about three groups, and let each group practice an impromptu skit on the stage. As one group performs, two groups can be the audience. The following are suggested topics for skits:

    a. A policeman walking through the park viewing various scenes

    b. Boys and girls at their first dance

    c. A fight scene with a crowd gathering around it

    d. A mother and father loading a car for a trip with their five children

Draw from the students that each skit (1) told a story (2) about identificable people (3) in a certain setting.

B. Get students actually involved in performing by having them read a short story or part of a story in which action can easily be visualized as "Robin Hood", Adventures Now and Then. Ask for volunteers to demonstrate the action in specific scenes:

Robin Hood shooting against the king's foresters

Robin Hood meeting Little John on the log

Little John being named by Robin Hood's men

Induce from the students that each skit (1) told a story (2) about certain people (3) in a certain setting.

Developmental Activities

A. Use the play "First Freedom" from Adventures Now and Then to give students experience in giving an oral presentation of a play.

1. Discuss the title "First Freedom". What is the first freedom?

2. Explain significant words from the story.

   a. democracy

   b. impudent

   c. libel

   d. gazette

   e. narrator

3. Assign parts and have them read orally.

4. In order to encourage vocabulary development, have the students complete the following exercise:

   Directions: Choose the correct word from the word box.

   a. The person who introduces a story is called the _ _ _ _ _ _ _ _ _

   b. Another name for a newspaper is a _ _ _ _ _ _ _

   c. When all people are the government it is called a _ _ _ _ _ _ _ _ _

   d. Cosby says that S. Norris is not respectful, so he is bold or _ _ _ _ _ _ _ _

   e. Peter Zenger was tried for _ _ _ _ _ _ against the Crown

f. The jury decided that Zenger was ___ ______

g. Zenger won a battle for freedom of the _____

5. Show an illustration of a scene from the play and ask students to draw their own picture of an appropriate costume bearing in mind the period of history which the play represents.

6. Use newspaper articles that refer to rights today to make a list of these rights. Discuss several of these which the students feel are the most pertinent to their lives.

7. Clarify the plot of the story by discussing the following questions:

    a. At what time in history does our story take place?

    b. Who is the main character? What is his job? What does he do to be placed on trial?

    c. Why does the governor want half of Van Dam's salary? Is that fair?

    d. Who is the lawyer that defends Peter Zenger? Where have you heard of him before? Do you think he is a good lawyer? Why or why not?

    e. Identify the freedom that Peter Zenger was fighting for.

B. Use the record "War of the Worlds" to emphasize the importance of sound effects as an aid to stimulating imagination.

1. Play the first side of the record and ask the class to listen closely to find out why people incorrectly assumed that this radio broadcast was a real situation.

2. Use the following fill-in-the-blanks exercise to provoke general oral comments by students about what they heard on this first side of the record.

    a. The first report on the record is a ________ report.

    b. There has been an explosion on _____.

    c. Hydrogen is being given off, and this looks like __________.

    d. Mars is ___ million miles from earth.

    e. A _________ falls near Princeton, New Jersey.

    f. There were __ explosions on Mars.

    g. A ________ sound is coming from inside the cylinder.

    h. Describe the monster.

    i. The mysterious weapon is a ________.

    j. The monsters are an invading ____.

    k. All of this is taking place in _______________.

3. Replay the first side of the record or any portions of it that may be necessary to complete the exercise in number two.

4. Help students whose participation in the story may be hindered by unfamiliar vocabulary as follows:

    a. Play the sections of the record that includes the words several times to give students a chance to hear it in the context of the story.

    b. Write sentences on the chalkboard that include the unfamiliar words. Compose these sentences so that additional explanatory information is included.

    c. Use matching exercises, crossword puzzles or the simple "hangman" game to provide extra experience with the words.

5. Play the second side of the record and use the following exercise to help students retell the events that they hear.

    a. There are _ monster cylinders.

    b. The city they are attacking is ____________

    c. What comes up from the monster? _________________________

    d. The Martians used a jet of ______ to get rid of the black smoke.

e. The first animal Richard Pearson comes upon is a ____________.

f. Where does the man say they should live? _______________

g. The black birds are eating the _____________.

h. The Martians were killed by our _______.

i. Orson Welles says that the whole program was only a _________ prank.

6. Discuss the general question "Why were people fooled by the broadcast?" Encourage students to name specific aspects of this record that made it seem real.

C. Use the following experiences to illustrate types of dialogue.

1. Play a short section of a record like The Bickersons. Ask students to listen for the way the speakers use a kind of conversational improvisation to expand and extend the most simple, ordinary situation.

2. Let the students work in pairs or in small groups and prepare their own dialogue like the one on the record, but based on a situation that is familiar to them. The following situations are suggested:

   a. Two friends discussing a dance.

   b. A boy asking a girl for a date

   c. A brother and sister arguing over who will do the dishes

   d. Two girls discussing their boyfriends

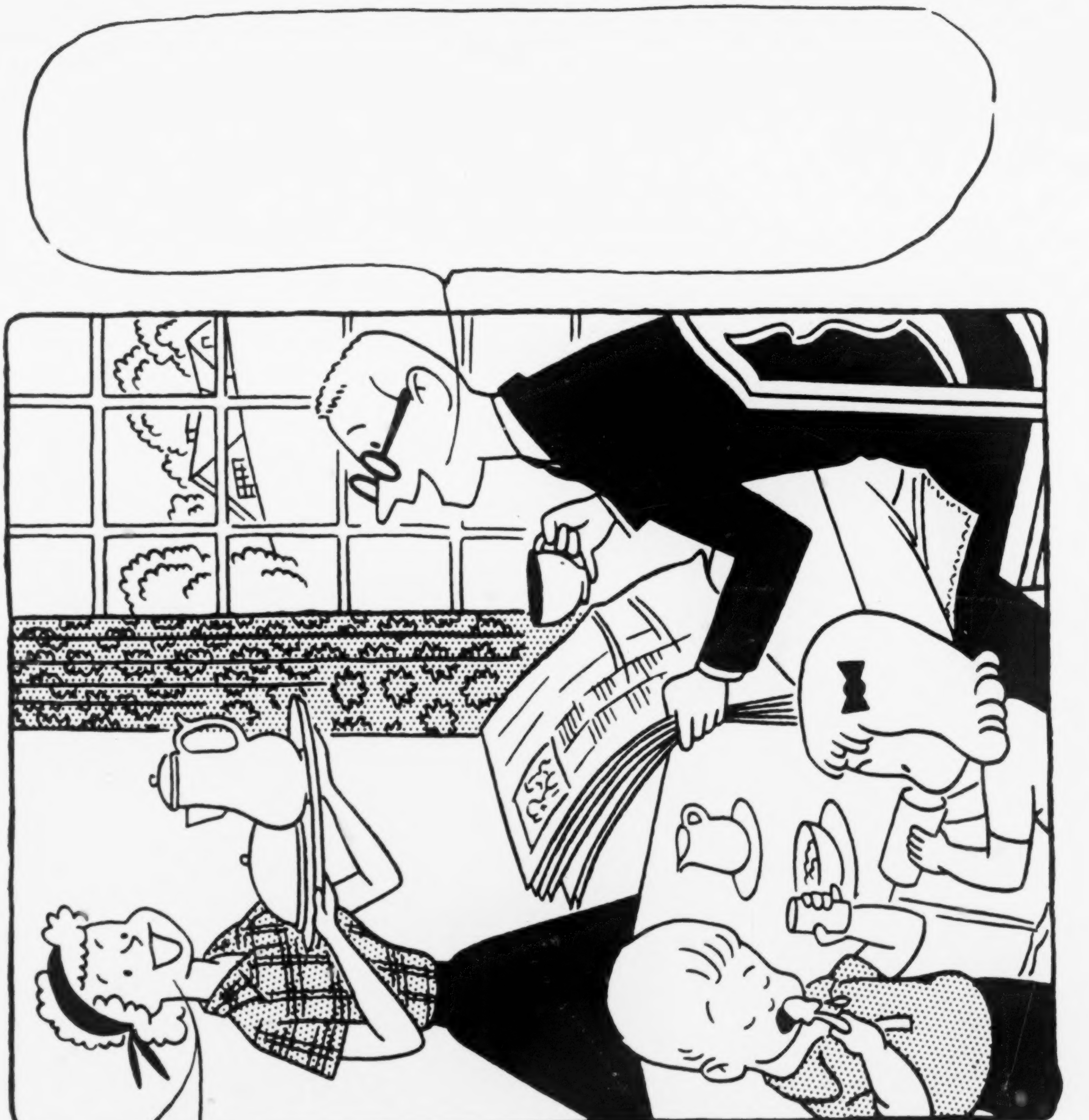
3. Finish playing the record for the general enjoyment of the class.

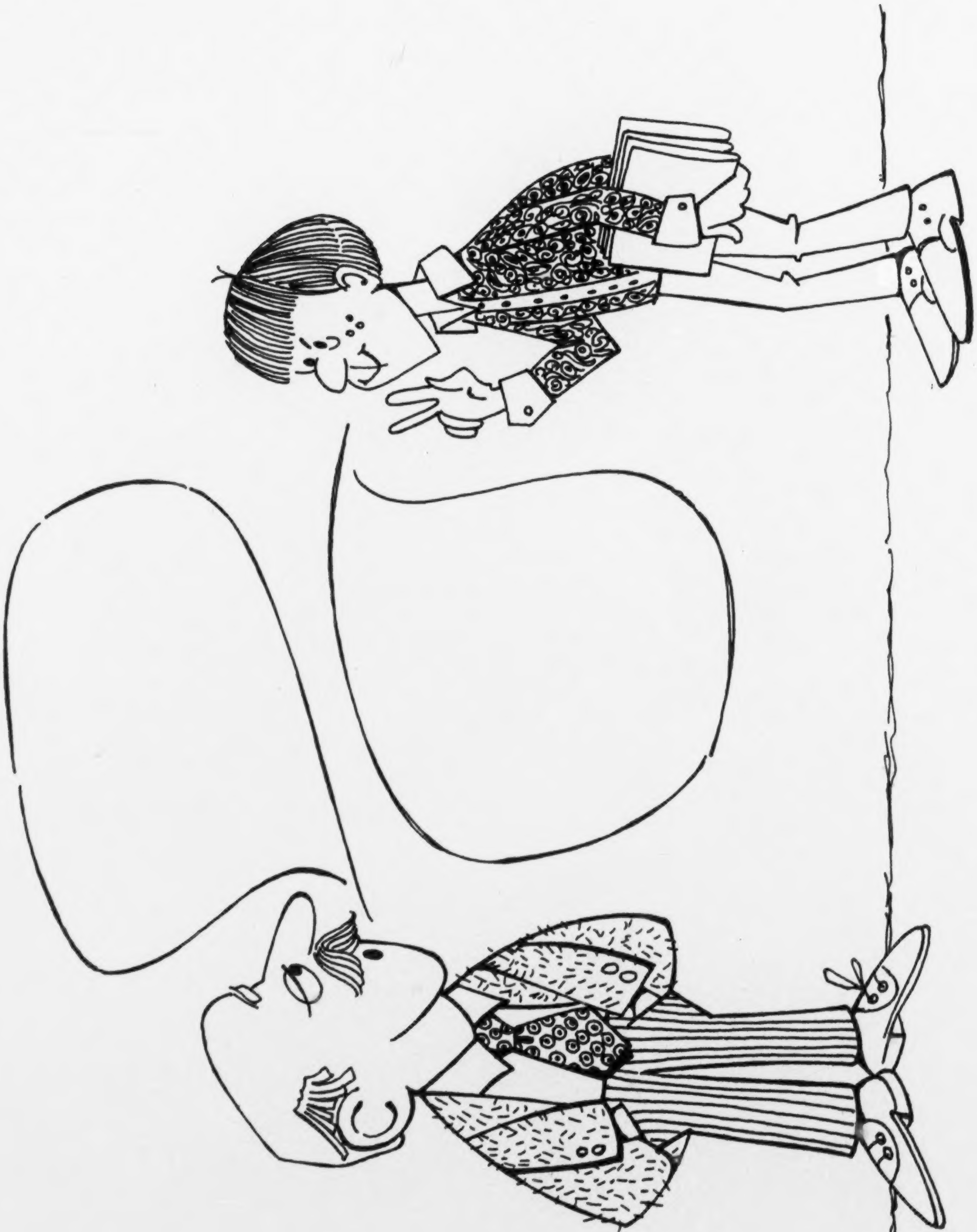
4. Make a ditto of the cartoon provided on page D35 and distribute copies to each student. Ask the students to develop a dialogue that they think goes with the cartoon.

5. Cut pictures from magazines that could easily have a dialogue written about them. Divide students into small groups and let each group prepare a dialogue based on one of the pictures to be presented orally to the class.

D. Use these procedures to help pupils identify with the characters in plays.

1. Provide a cartoon showing a teenager and an adult. Have the students fill in meaningful conversation related to a problem in their everyday lives. Use the cartoon provided on page D - 37.





2. Draw from the students and place on the chalkboard a list of problems pertinent to their everyday lives. Divide the class into groups. Have each group select one problem and compose an impromptu skit pertaining to their problem. Have each skit performed for the rest of the class.

3. Use the play "What Makes It Tick?" from In Orbit as follows:

   a. Have the play read aloud. Allow as many students as possible to participate in the reading.

   b. Let student volunteers informally "perform" either all or certain parts of the play.

   c. Encourage students to share their personal reactions to the play in a discussion of the following questions:

   Was Dr. Mobray your idea of a typical principal?

   Why was Mary concerned about Jerry's quitting school?

   What had Jack Harvester learned since he quit school?

   Have you ever thought of quitting school as soon as you are 16?

   Why do you, the reader, feel close to Jerry?

4. NOTE: Issues of Scope Magazine often include plays that are appropriate.

E. "The Legend of Sleepy Hollow" in Plays to Enjoy is a good play for students to act out. The following approach is suggested:

1. Ask the students to recall and discuss superstitions which are familiar to them. Discuss these superstitions and how some of them may have begun. Examples:

   a. A black cat walking in front of a person

   b. Breaking a mirror - 7 years bad luck

   c. Spill salt - throw some over your shoulder

2. Prepare a sound tape of the play and play it up to the point where the headless horse man throws his head at Ichabod. Then use one of the following procedures:

   a. Divide the class into small groups. Ask each group to compose their own ending for the play and explain it to the class.

   b. Give each student a few minutes to compose his own ending for the play. Direct a general class discussion allowing each student to contribute his ending.

3. Play the rest of the tape and call on students to explain the way the play actually ends. Recognize and praise the student or group of students who came closest to the real ending and the rest of the class for their originality and effort.

4. Have the class or volunteers from the class participate in an oral reading of the play.

5. Give student volunteers the chance to develop "original" improvisations in which they use their own words to perform certain selected scens from the play.

F. "Shirt Tail Boy" in Plays For Modern Youth provides opportunity for students to try pantomime.

   1. Show the film Pantomime for the Actor (#5254 Central Film Library) and ask the class to watch for the way pantomime can be used to express feelings, and for the skills that are involved in pantomime.

   2. Demonstrate a simple situation by pantomime such as threading a needle or trying on a new coat in front of a mirror.

   3. Divide the class into small groups. Assign a different situation to each group and, after providing some practice time, let each group present their scene to the class. The following situations are suggested:

      a. A scared patient getting a shot from a doctor

      b. A waiter or waitress serving a meal

      c. Changing a baby's diaper

      d. A policeman giving a driver a ticket

      e. Imitating a popular singer

   4. Have the play read aloud and encourage those students who can manage without strain to participate in the reading. Ask the class to watch for incidents and scenes that depend upon actions to help convey meaning.

   5. Use the following exercise to encourage student discussion of the entire play. Have students circle the correct answers.

      a. Abe's father (did, did not) want him to read books.

      b. Sarah (did, did not) miss her mother.

      c. Sarah (did, did not) like her new stepmother.

      d. Abe (did, did not) like his new stepmother.

e. Aesop's Fables (was, was not) Abe's favorite book.

f. Dennis (was, was not) Mrs. Johnston's son.

g. Abe's father (did, did not) want him to go to school.

h. Mrs. Johnston (did, did not) want the children to go to school.

i. Reverend Elkin (was, was not) in a hurry to leave.

j. Sarah (would, would not) accept her new mother in the end.

Skim the play to find the answers to the following questions:

a. Who objected to Abe's reading?

b. Why did Sarah object to her new stepmother?

c. Why was Abe's father getting married again?

d. What did Reverend Elkin think of Abe?

e. Did Sarah accept Mrs. Johnston in the end?

6. Select particular passages from the play which can be pantomimed and ask for volunteers to demonstrate them.

G. Use "I Remember Mama" from Plays to Enjoy to emphasize the importance of setting in the presentation of a play.

1. Ditto and distribute copies of the diagram of the first scene provided on page D - 43.

2. Involve as many students as possible in a reading of the play and have the entire class follow the action on their copies of the diagram.

3. Have students reread parts of the second scene to discover the locations of doors and other properties. Then help the class make their own diagram of the stage setting for this second scene.

4. Make a ditto of the exercise called "Characters and Settings" provided on page D59 and have each student complete his copy. Involve students in a discussion of the exercise.

5. Request that students bring in shoeboxes and any toy furniture they might have at home. Divide students into groups so that they may create a stage setting by arranging the furniture in the shoeboxes. They may cut one side to represent the front of the stage and draw windows and doors on the other sides of the box. Have students place pin figures to retrace the action as it happened in one scene of the play.

H. Use "Grandpa and the Statue" from Plays to Enjoy to emphasize the way plot can be developed in a play.

1. Involve as many students as possible in a reading of the play. Ask the class to pay special attention to the sequence of events as they occur in this play.

2. Ask students to write a synopsis of "Grandpa and the Statue" that is similar to those included in television guides. Prepare the class for this assignment as follows:

   a. Help the students recall the events in the play as they occurred, and list them on the board.

   b. Distribute copies of television guide magazines and read through several descriptions of movies.

   c. Ask students to include the following main ideas in their descriptions:

      Type of play
      Title of play
      Main character
      Main idea

   d. Let students read their finished papers to the class.

3. Collect comic strips that emphasize action and use few words like Peanuts or Andy Capp. Cut the various frames of the comic strip apart and let students try to arrange them in a sequence that appears logical to them. Encourage the students to explain orally the story that they see in each arrangement of pictures. End this experience by explaining that the writer of a play has to plan a sequence of events in much the same way as the comic strip writer.

I. The following exercises can be used to show that tone of voice and expression are important elements in the presentation of any play.

1. Call on students to read the following statements aloud several times and to change the meaning of the statement each time by using a different tone of voice, by reading at different rates of speed, and by changing the placement of stress.

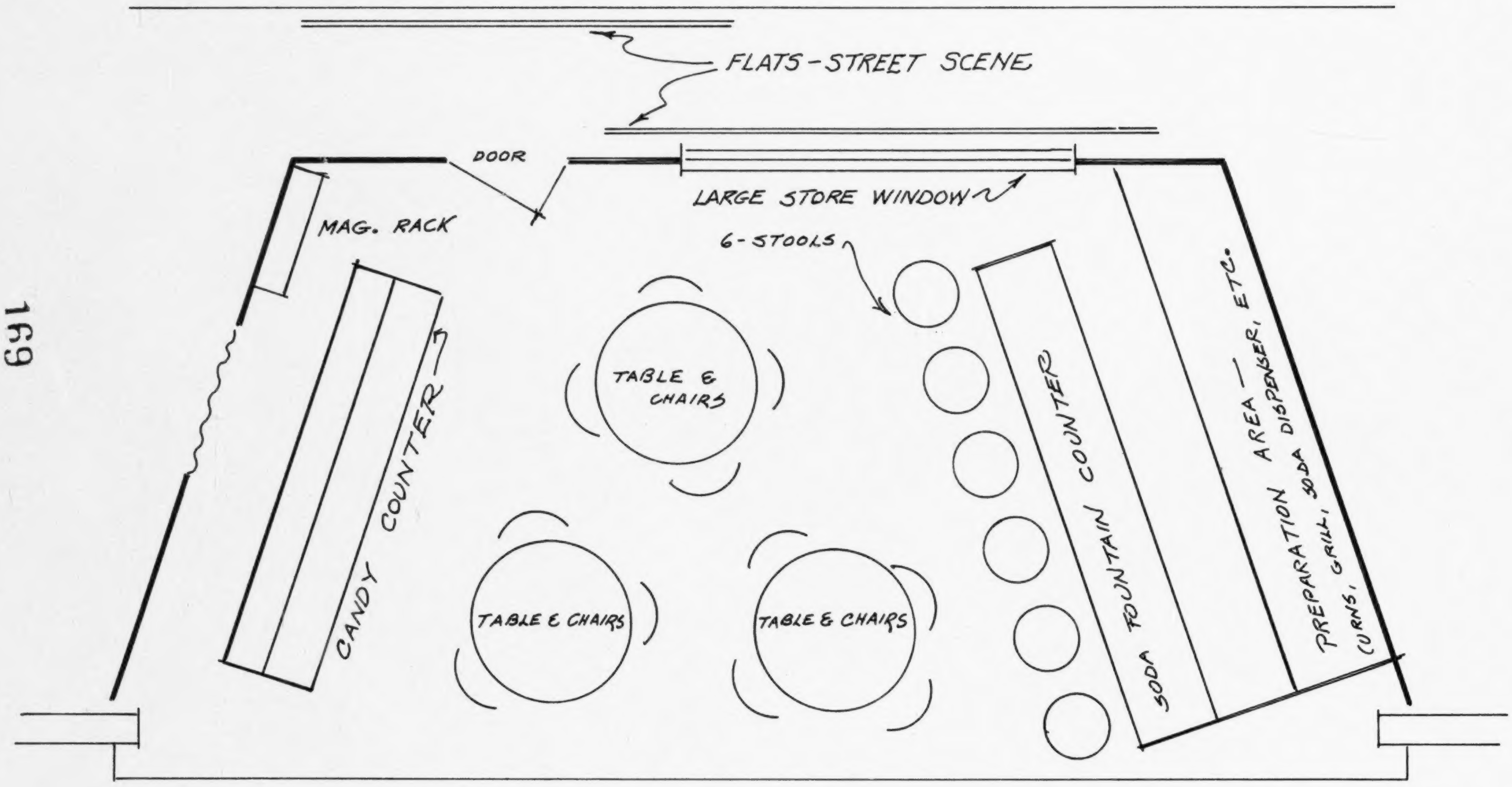
   a. I'll be really glad to help you with the dishes.

   b. I dare you to say that again.

   c. Why must we go?

   d. It's so humid out today.

   e. What did you say?


FLATS - STREET SCENE
DOOR
LARGE STORE WINDOW
MAG. RACK
6 - STOOLS
TABLE & CHAIRS
TABLE & CHAIRS
TABLE & CHAIRS
CANDY COUNTER
SODA FOUNTAIN COUNTER
PREPARATION AREA —
(URNS, GRILL, SODA DISPENSER, ETC.

FLOOR PLAN - SODA SHOP - STAGE 32' PROSCENIUM ARCH x 20' DEEP

f. That's my coat.

g. We had a wonderful time at the party.

h. Why can't I go with you?

i. You are some kind of a mail-order Indian. Where do you get that feather outfit you wore at the powwow? Sent away for it some place, that's what you did. And what about them tail feathers you got? Our people didn't wear tail feathers in the old days. I wouldn't be caught dead in tail feathers.

j. I'm not starting the game tomorrow. I'm not playing atall. They're sending me back to the minors. I'll start packing now and be ready to leave tomorrow.

2. Skim the directions for "Swiss Mystery" in Adventures For You. Find indication in the directions for expression, feeling, or emotion (laughing, writing furiously, pacing back and forth). Split the class into groups according to scenes. Have groups preread their sections, emphasize indicators of expressions, and have them practice orally. Perform the play for the class.

3. Have students place the following words in the correct blanks.

rubies
enormous
comedy
letter
pearls
lucky
diamonds
mystery

a. The Edwards were ____________ to find the Robinson's to live with.

b. Jim ate an ________________ breakfast.

c. Jim had to write a _____________ to his aunt.

d. The girls thought the doll's eyes were black _______________.

e. The doll had _______________ inside her.

f. This is an example of a ___________ story.

J. Use "The Mystery of Patriot Inn" in Adventures For You to illustrate the importance of scenery and costuming.

1. Have the students skim the pictures on pages 398-407, or use appropriate pictures of the colonial period. Discuss how clothing and furniture of the colonial period is different from that of today.

2. Assign parts for the play and have it read for the rest of the class.

3. **Display the artist's set design on P - 49 as an example and ask the students to draw their own stage set to illustrate this play. Have them use stage directions in the play and illustrations as indicators of where props are located.**

4. Emphasize set design by discussing the following:

   a. From the description given of the tearoom, tell how you think the stage should be designed.

   b. Why was it important for the children to wear colonial costumes in the tearoom?

   c. What important part does the X on the paneling play in the story?

5. Have the students design what they feel would be an appropriate costume for one of the characters in the play.

6. Have them verbally describe a costume they feel would be appropriate for one of the characters.

K. Use the play "Mrs. Magician's Mistake" in Adventures Now and Then. to show that advertisement is one of the technical aspects of presenting a play.

1. Have available examples of newspaper ads for plays or for movies. Have students discuss the following:

   a. The types of information contained in the ads.

   b. Why some ads are more effective than others.

2. Have the students skim to determine the meaning of:

   a. looking dejected

   b. don't sulk

   c. a pinch of chemistry

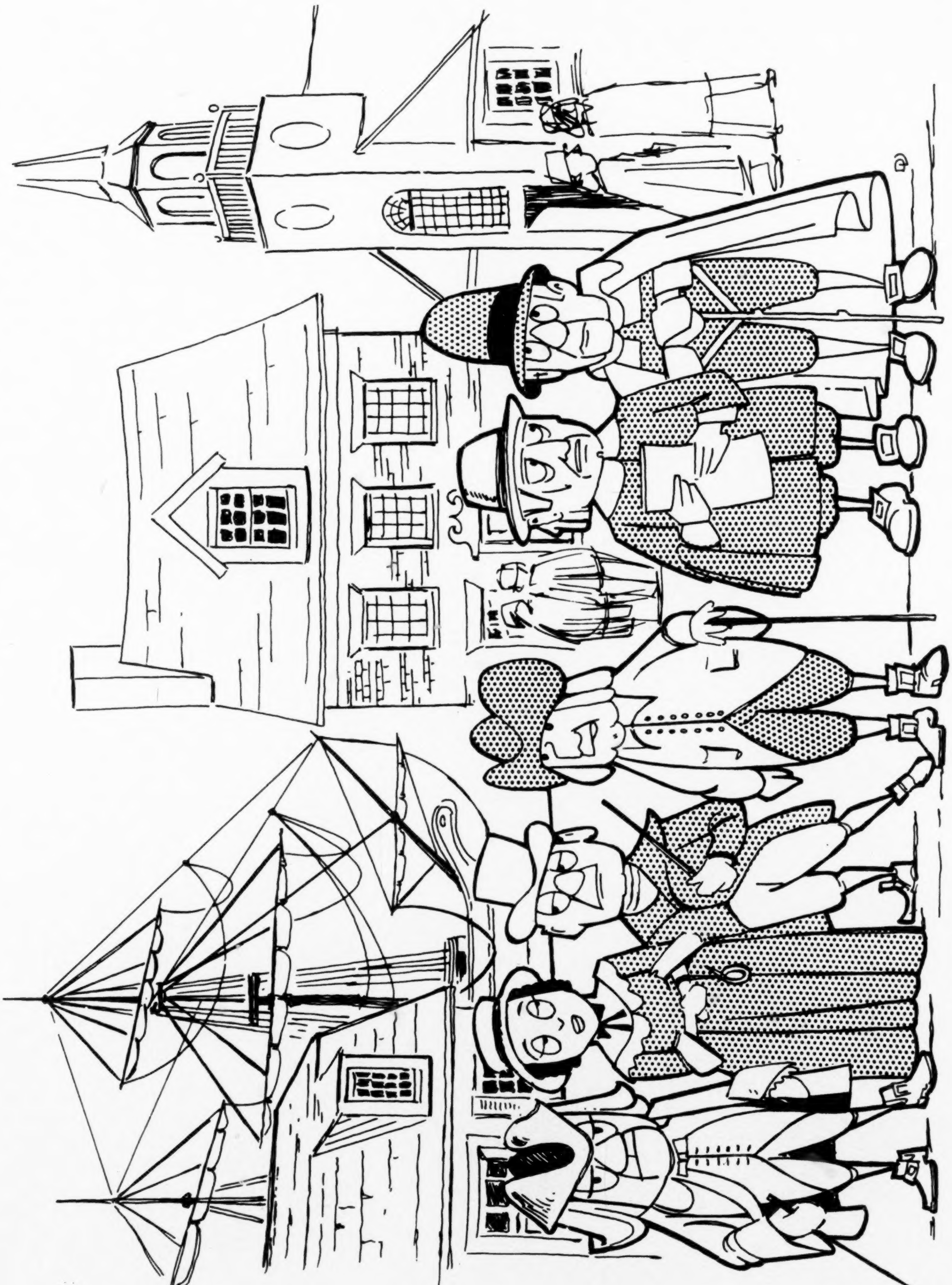
   d. a dash of nature study

   e. exercise your brain

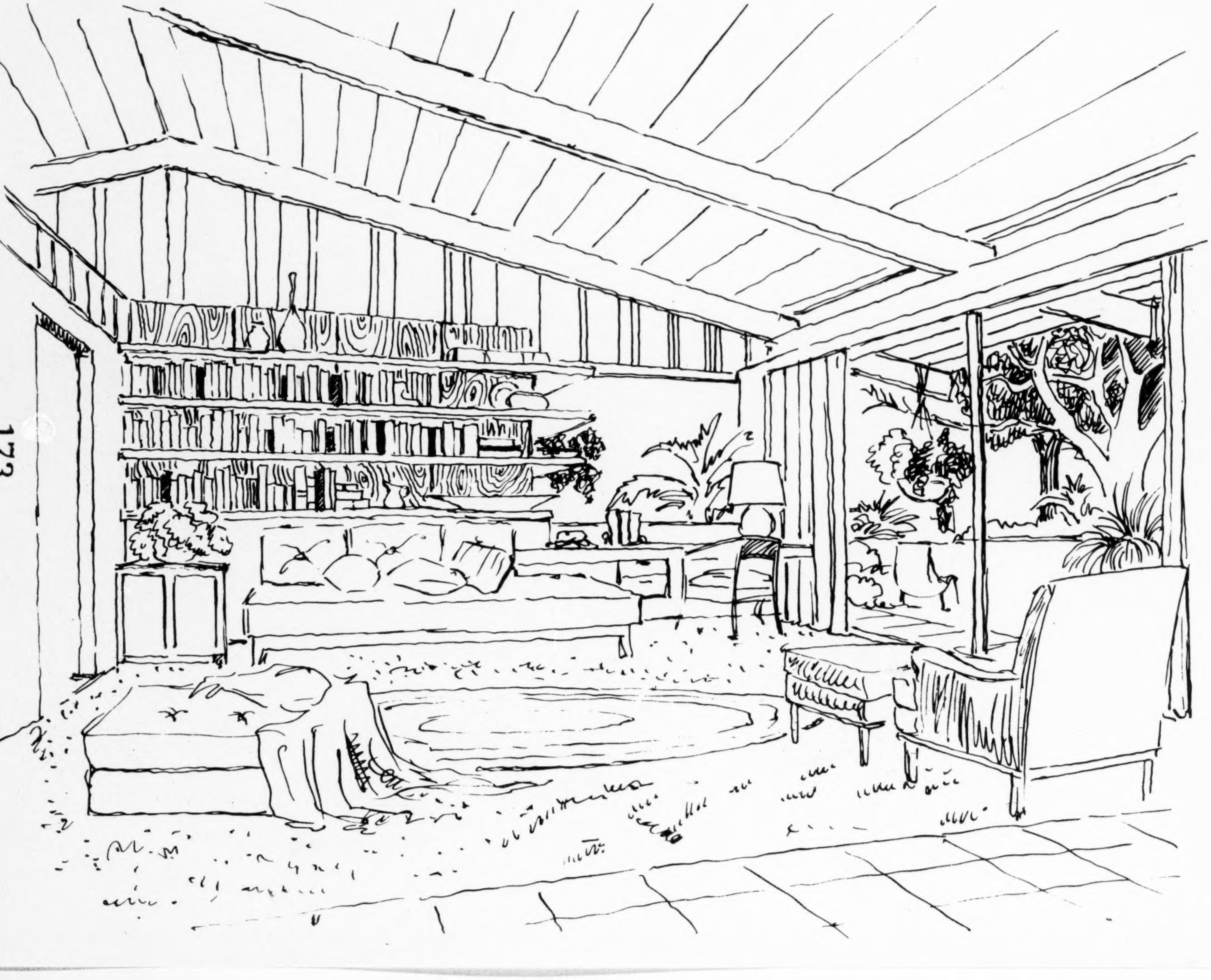
3. Direct the students to read the play silently and then call on individuals to read parts of it aloud.

4. Have students design an advertisement appropriate for "Mrs. Magician's Mistake" and fill in the names of people they feel would appropriately fill the parts.

5. Ask students to discuss the types of caricatures they could use to illustrate some of the plays they have read and who could appropriately



FOR ACTIVITY J-1



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D - 49

fill the parts. Have students select one of their plays and make a suitable newspaper or T.V. guide advertisement for it.

6. Stress vocabulary development by using the following exercise:

   Directions: Have the students draw lines to match the following words and definitions:

crescent	wonderful
dejected	in a second
excellent	shaped like a quarter moon
meddle	sad
purpose	aim
instant	interfere in someone's business

L. Use the play "The Hitch-Hiker" as an example of the use of sound effects to enhance plot and setting.

   1. Encourage students to talk about current television programs that are based on a journey or traveling experiences similar to the way this play is based on a trip by Ronald Adams. (1970 example - "Bronson")

   2. Play the record "The Hitch-Hiker" from *Prose and Poetry Enrichment Records, Album Four*. Use the true-false exercise below to encourage the class to retell the story.

      a. Ronald Adams started out in Brooklyn, New York.

      b. He first saw the hitch-hiker while he was crossing the Chesapeake Bay Bridge.

      c. The filling station attendant said that he saw hitch-hikers all the time.

      d. The road-stand proprietor would not open his stand for Ronald Adams.

      e. The girl hitch-hiker thought that Adams was crazy.

      f. Adams finally ran over the hitch-hiker.

      g. The hitch-hiker could stand for death.

      h. Adams did not know if he was dead or alive.

3. Help students complete an outline map of the United States showing the route followed by Ronald Adams. Volunteers may be encouraged to draw pictures of incidents from the play and to attach these pictures to the appropriate locations on their maps.

4. Divide the class into small groups and ask each group to either skim the written version of the play or replay the record and make a list of the various sound effects. Combine the lists developed by the various groups into one composite class list. Let the students suggest ways and means of making these sounds.

5. Assign parts and let students read all or selected sections of the play. Before actually performing the play or sections of the play, establish as many of the following conditions as possible:

   a. Help student volunteers record appropriate background music and sounds to be played during the reading of the play.

   b. Darken the room during the actual reading, but shine one light on individual students as they speak.

   c. Ask the student who reads the hitch-hiker's part to be dressed in black.

   d. Have the students speak into a real or "dummy" microphone.

   Suggestions for class discussion:

   What was the effect of having a dark room, spotlight, and realistic background sounds?

   Why did we create a dreary mood or atmosphere for this play?

   What was the purpose of the playwright of including the girl hitch-hiker?

   Who or what do you think the hitch-hiker really was?

   If your group is ready, you may be able to use the terms symbol and symbolize.

M. "Billy Adams, American" in Plays for Modern Youth provides a good example of the technical aspects of television plays.

   1. Go over the television terms found on pages 320-327 of Plays For Modern Youth. Help the students fill in the following chart:

Television Terms

Term	Meaning
a. Dissolve	
b. Fade in	
c. Fade out	
d. Close up	

This chart can be expanded as further terms are introduced in future plays.

2. Assign scenes to small groups and have each group practice its part orally. Ask students to be listening for the television directions as the play is being read orally and to raise their hands each time one of the directions is given.

3. Contact a television station and request that they send a representative to the school to demonstrate the uses and some technicalities of a television camera for the class.

4. Use a video-tape machine to illustrate various techniques such as:

   a. Close up

   b. Dissolve

   c. Fade in

   d. Fade out

   e. Cut to

N. Use the play "In the Fog" from Plays to Enjoy to show students how the technical procedure used in television plays adds to our understanding of a plot.

   1. Read the play aloud with a student narrator reading the directions. Ask the students to follow the plot as the play progresses.

   2. Questions for class discussion:

      a. Where was the doctor going in the beginning of the story?

      b. Who are moonshiners? Why did the doctor think that Zeke and Eben were moonshiners?

      c. What had happened to the third man?

      d. Why did the doctor say that he was going to call the police?

e. Who did the men indicate that the men were?

3. Skim the play for technical terms. Add new terms to the previous chart on page D - 53.

4. Direct students to complete the crossword puzzle on page D - 61.

5. Read these words aloud and help students locate the correct definition.

a.	exterior	(A) inside	(B) outside	(C) at night
b.	weird	(A) normal	(B) afraid	(C) unusual
c.	dreadful	(A) awful	(B) treat	(C) hunt
d.	wounded	(A) hurt	(B) fades	(C) pump
e.	monument	(A) men	(B) statue	(C) angle
f.	mischief	(A) damage	(B) worthless	(C) lead
g.	mercy	(A) kind treatment	(B) afraid	(C) trade
h.	indignant	(A) aim	(B) accident	(C) angry

O. Use the play "Inside A Kid's Head" from Plays for Modern Youth to show how writers can use sound effects to represent certain types of action and to represent certain aspects of setting.

1. Give students an outline of Ritchie's head and chest area and a set of cards containing the words cerebrum, cerebellum, medulla, oblongata, esophagus, gastric juice, and cranium. Using the picture on page 40 of Plays for Modern Youth, have students place the cards correctly on their outline. Each person who places a card is also responsible for the correct pronounciation of the word.

2. Ask a science teacher to explain the location and function of these parts of the body by reference to the life-size model normally used in science classes.

3. Divide the class into groups according to scenes. Have students read their scene, practice, and be able to explain their scene to the rest of the class in their own words.

4. Let each group present their assigned scene. Use as many of the following procedures as possible.

   a. Get a record for theme music and have one student start and stop the record at the appropriate time.

   b. Have another student use a drum or other instrument to indicate the "bongs" as Ritchie's imagination fades in and out.

c. Have a tape prepared for the other sound effects.

d. Borrow a microphone and have the students read their parts into it.

5. Have students pick out five of the following items which are correct. Then discuss why the remaining three items are incorrect:

   (T) Day-dreaming is normal.
   (F) The main plot of the story **is built around an airplane.**
   (T) Because of sound effects, it is easier to imagine what was going on in each scene.
   (T) Mac was a true friend to Ritchie.
   (T) Ritchie is a believable 10-year-old.
   (F) Inside A Kid's Head is not a comedy.
   (F) You have never daydreamed in school.
   (T) Graft and corruption means being dishonest.

6. Encourage students to orally mention and explain the main incidents in the play. Then help the students arrange these incidents in the order in which they occur. Settle any doubts about proper placement of these events by rereading parts of the play.

P. Let students watch selected television programs during class time, primarily for their own enjoyment.

1. Allow students to exert some influence on the selection of a program.

2. Provide opportunity for students to talk about what happened in each program. The following kinds of questions might be useful in stimulating student response.

   a. Who were the people in this program?

   b. At what time in history does the program take place? What was shown that revealed this?

   c. What was the main problem?

   d. What aspects of the situation made it especially difficult to solve this problem?

   e. How was the problem finally solved?

   f. Which character did you like or dislike most?

3. Ask students to briefly describe the way the following aspects of a play contributed to the television program:

   a. setting

   b. sound effects

   c. lighting

   d. costuming

Culminating Experiences

A. Have the students place the following ideas in the order in which they would occur when presenting a play.

Direction to students: Below you will find a list of ideas related to the production of a play. Number them in the order in which they would happen.

______ a. Construct the set

______ b. Rehearse the play

______ c. Cast the play

______ d. Apply the make-up

______ e. Select the play

______ f. Hold tryouts for parts

______ g. Select proper lighting

______ h. Perform the play

______ i. Prepare needed sound effects

______ j. Collect costumes

B. Let the students select a play that they especially enjoyed and present it in the auditorium for other classes. Plan the time and effort spent on lighting, stage sets, and costumes according to the enthusiasm of the particular class.

Enrichment Activities

A. Make arrangements for an outside resource person to come in and demonstrate some techniques of applying stage makeup (drama coach from the high schools, little theater group. community theater groups). Preferably have them demonstrate on students to show various effects.

B. Use the film Makeup for the Theater #4644. Ask girls to bring in makeup. Use the film and the section on makeup in Plays for Modern Youth pages 25-31 as a guide. Ask for volunteers to have makeup applied. Separate into groups. Select a character from a play. Have the students make up the volunteers to match as closely as possible their impressions of the characters.

C. Make arrangements for a high school or college dramatic group or a little theater group to come in to give a performance. Prepare the students for the presentation by giving them a summary of what they are going to see. Also review with them the basic elements of a play (characters, plot, and setting) and ask them to be aware of the effectiveness of scenery, lighting, sound effects, and costuming.

D. Plan a field trip to the Morris Mechanic Theatre, Center Stage, or Painters Mill to see a performance of an appropriate play. Prepare the students for the performance by giving them any background information which they will need and by summarizing what they are going to see. (Example: Familiarize them with the story and recorded songs if they are going to see a musical.) Review with them the basic elements of a play and ask them to be aware of the effectiveness of scenery, lighting, sound effects, and costuming.

E. Plan to make a television guide of the plays they have studied in this unit. Allow them to plan and execute their own cover, title, and synopsis. Use the following as the type of information which can be included in each resume or article.

> Type of Play: "Title of Play." Main Character and Main Idea.
>
> Comedy: "Inside a Kid's Head"
> Ritchie Price has many mishaps because of his imagination but saves the day for his father's election to a public office.

F. Select appropriate plays from Scope or Plays. Divide the class into groups. Have each group present a scene or a short play as effectively as possible, bearing in mind what has been learned about sound effects, scenery, costuming and lighting.

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Prose and Poetry Enrichment Record - Album Four. 12" 33 1/3 rpm. Columbia

The War of the Worlds. 12" 33 1/3 rpm. Audio Rarities LPA #2355.

D. Films

The Humanities: The Theatre - One of the Humanities. Color. 30 minutes. EBF 1960 #4600.

Makeup for the Theatre. Color. 15 minutes. Educational Film, Univeristy of California. 1966 #4644.

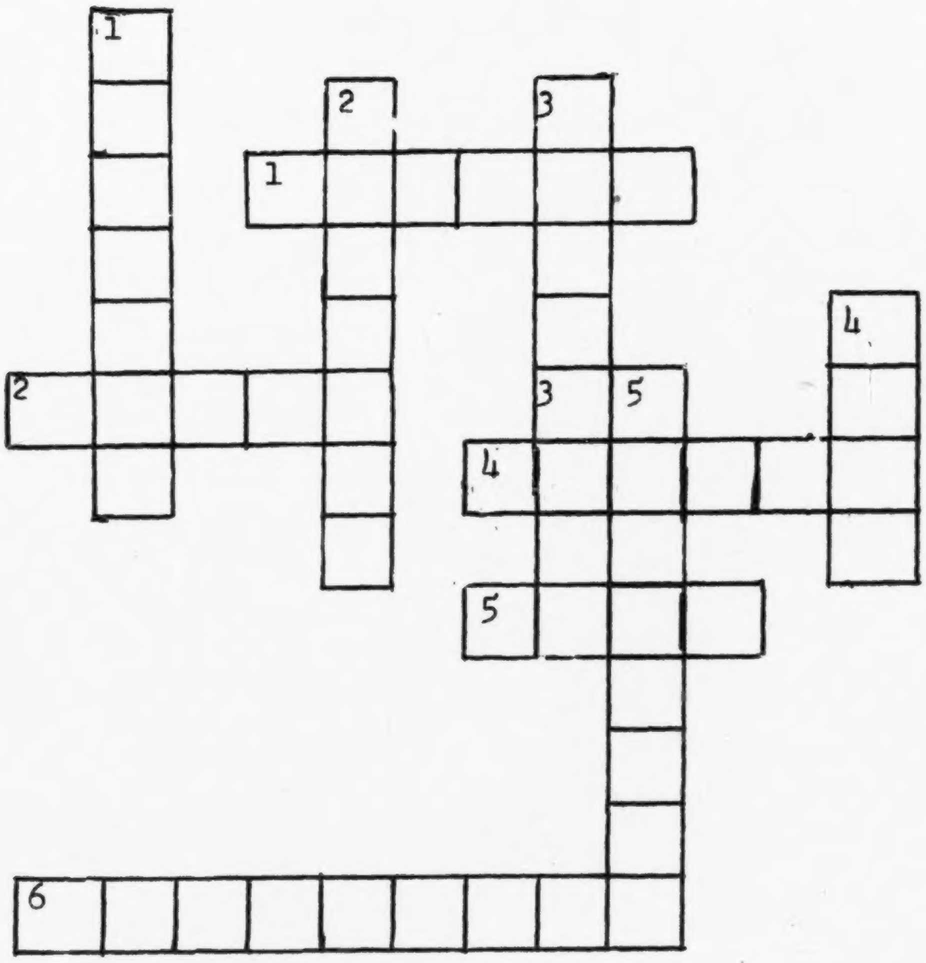
Pantomime for the Actor. Color. 20 minutes. S & L Film Production. 1969 #5254.

Characters and Settings

To students - draw a line from the word in Column 1 to the word that matches it in Column 2.

Column 1	Column 2
Dagmar	The second scene
Soda shop	The son
Nels	The cat
Uncle Elizabeth	The first scene
Pantry	The sick daughter
Mr. Hyde	The boarder
Hansen's living room	The cat's box

RADIO AND TELEVISION TERMS



DOWN	ACROSS
1. A picture of only the face	1. A sound becomes louder
2. A sound becomes softer	2. One picture is cut off sharply and we instantly see another picture
3. A device which makes sound thin and metallic	3. A boy's nickname
4. One sound fades in over another sound	4. Music or sounds between two scenes
5. One picture fades into another or into black	5. The curtain goes up and the play begins
	6. One sound becomes softer at the same time as another becomes louder

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ENGLISH GRAMMAR FOR SECONDARY SCHOOLS

GRADE SEVEN

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II. CONTROLLING GENERALIZATIONS

Generalization A: The four major form-classes are nouns, verbs, adjectives, and adverbs. They may be classified by reference to position, inflectional endings, and associated marker words.

Generalization B: Form-class words have lexical meaning; that is, they refer to things in the real world. Structure words show relationships among words; they refer to things in the language itself.

Generalization C: The headwords in noun and verb phrases represent the non-reduceable basic components of meaning.

Generalization D: The addition or deletion of prepositional phrases does not change the basic sentence pattern.

Generalization E: A basic sentence pattern is $N^1VN^2N^3$.

Generalization F: A basic sentence pattern is N be Adv.

Generalization G: Transformations occur when the basic sentence pattern is rearranged, or when certain words are added or deleted. For example, sentences can be transformed into questions by:

a. moving the verb or the auxiliary before the subject
b. adding an auxiliary before the subject and changing the verb form
c. adding a question word (when, where, what, etc.)

Generalization H: An inverted sentence is one in which the verb or the auxiliary precedes the subject.

Sentences can be transformed into inverted statements by adding an adverbial at the beginning of an inverted sentence.

Generalization I: Sentences can be transformed by adding there at the beginning of a sentence and moving an auxiliary before the subject.

Generalization J: In a request sentence, the subject is understood to be "you." Request sentences beginning with "Please" or "Let's" are useful and appropriate language options for some situations.

III. GRAMMAR ACTIVITIES FOR GRADE SEVEN

A. Generalization: The four major form-classes are nouns, verbs, adjectives, and adverbs. They may be classified by reference to position, inflectional endings, and associated marker words.

OBJECTIVES: Given a group of sentences with blanks for the form-class words, students can fill in the blanks with appropriate form-class words.

Given specific form-class words in context, students can use position, suffix and marker clues to identify each word.

ACTIVITIES

1. Ask students to place the underlined words in the following passage in the appropriate column.

   The ploomiest smooge in the bunfle swocked at me lungly. I murbled back at him, but swivily he monked away, thropping woopily as he wumped. I could not crodize him. The torteous floops were rooving in the very farful bant, as I gawdly larred there.

Noun	Verb	Adjective	Adverb

   Discuss the following questions with the class:

   a. What were the clues that helped you to decide where to put each word?
   b. Why were there agreements or disagreements about the placement of certain words?
   c. Suggest real words to replace the nonsense words.

   NOTE: Additional exercises to help reinforce student understanding of the ways in which the four major form-classes are classified appear in Our Language Today 7 on the following pages: 184-203; 160-170; 134-145; 326-337.

2. Ask the students to create sentences using nonsense words in place of the form-class words.

```
                   N         V          N
   EXAMPLE:  The bligment blaged the blugation.
```

   Using the example given, have the students recognize that there are various ways to identify the four major form-classes, among them

(a) position in the sentence; (b) inflectional endings such as the "est" on adjectives or adverbs, the "ly" on some adverbs, the "s" on the plural of nouns, the "ed" on the past form of verbs; (c) associated marking words (structure words) like "the" and "very."

Have the students exchange papers and try to identify the form-class of each nonsense word. Papers should then be returned to writer for correction.

3. Have the students supply form-class words to fit in the following sentence slots. Discuss the clues that helped them choose the appropriate word for each blank.

   a. The ________ ________ed ________s.
   b. This ________ has been ________ our ________ s.
   c. A ________ ________s his ________.
   d. His ________ ________ed the ________ a ________.
   e. ________ have ________ed our ________ on the _____.
   f. The ________ of the ________ ________ed ________'s ________.
   g. In the ________'s ________ the ________s were ________ing their ________.
   h. ________'s ________ ________s ________ in ________s.

4. Give the students a second copy of activity #3 and ask them to supply just the letter or abbreviation of the form-class word used:

   EXAMPLE: The ___(n)___ ___(v)___ed ___(n)___s.

5. Get students interested in playing the role of a detective who has been asked to search for clues to the identification of form-class words. Use the following procedure:

   a. Help students select sentences from an interesting literature lesson, each of which contains at least three form-class words.
   b. Ask students to underline the form-class words in their sentences.
   c. Have students exchange papers and begin looking for clues that explain why their classmates have underlined certain words.
   d. Direct each "detective" to list his clues.

   EXAMPLE: His terrible disposition has brightened recently.

Clues:	terrible (adj)	disposition (n)	brightened (v)
suffix	-ible	-tion	-ed
position	between noun marker and noun	before verb (subject position)	after auxiliary (verb position)
markers	"His"	"His"	"has"

   e. Upon completion, have the papers returned to the "detective" who will then check to see if all the clues were found and if the solution (labeling) was correct.

6. Have students complete Exercise 2 on pages 158-159 of Our Language Today 7 to reinforce their understanding of the noun-signalling function of determiners.

B. Generalization: Form-class words have lexical meaning; that is, they refer to things in the real world. Structure words show relationships among words; they refer to things in the language itself.

OBJECTIVES: Given a list of words, students can separate form-class from structure words.

Given a sentence with blanks for some structure words, students can insert structure words.

ACTIVITIES

1. Divide the following list of words into two groups. In the first group, include only those words that, when considered alone, convey obvious meaning. In the second list, include words that, when considered alone, convey almost no meaning.

table
and
book
pencil
but
strange
walked
if
floor
paper
red
chalk
person
to
letter
for
lunch
flower
or
car
ran
rabbit
quickly
storm

In a class discussion, decide which of these words are form-class words and which of these words are structure words.

2. Use the handout "Making Words Look Like They Mean" on page L-24 to further illustrate the concept that form-class words refer to things in the real world.

3. Form-class words convey meaning all by themselves; structure words convey very little meaning by themselves, but affect meaning by establishing the relationship between form-class words. In the exercise below, tell whether the underlined words are form-class words or structure words.

   a. That boy near the door lost his pencil and his lunch.
   b. The children in this class are friendly and helpful.
   c. The man or his son will answer the phone if you call after dinner.

4. Use the handout "Structure Words and Form-Class Words" on page L-25 to illustrate that both of these kinds of words are essential to writing.

5. A little boy _________ his little friend jumped _________ a puddle ___________ splashed mud ___________ my new shoes.

   a. By choosing different structure words for the blanks in the statement above, write sentences that convey the following different meanings:

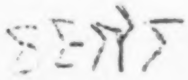
      Two children splashed mud on my new shoes.
      One of the two children splashed mud on my new shoes.
      Two children avoided a puddle; they damaged my shoes anyway.
      Two children got muddy; my shoes were not damaged.

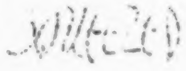
MAKING WORDS LOOK LIKE WHAT THEY MEAN

Directions:

Draw form class words that are provided below so they "look like they mean." When these are finished, you may try to draw other words that you think would be interesting.

EXAMPLES:





Word list:

catch
dunce
bow tie
fat
snake
descending
questionable
knot
slim
rainbow
squirm
decay
round
elegant
xerox
explosion

STRUCTURE WORDS AND FORM-CLASS WORDS

Directions:

Write at least one sentence for each of the following word groups that includes as many words from that group as possible. If it becomes necessary to add words of your own in order to make a sentence, underline these additional words.

Group A
Sentence A

his has boy

the near pencil

lost the

Group B
Sentence B

the his for

near around

and also

Group C
Sentence C

our with man

a his walked dog

the block around

Group D
Sentence D

desk lion airplane

crash passenger pilot

baggage money

Discussion Questions:

Why was it impossible to write sentences for certain groups without adding words?

What kind of words had to be added for each group?

Does this exercise suggest anything about the importance of form-class words or of structure words?

b. Use these "true or false" statements to help students understand exactly what has caused the change in meaning:

The meanings of the form-class words changed.
The order of the form-class words was changed.
The relationship between the various form-class words was changed.

6. Make two lists on the chalkboard, one of form-class words and one of structure words. Ask students to create as many different meanings as possible for each set of form-class words by inserting different combinations of structure words between them. Students may not change the order of the form-class words.

Form-Class Words

a. dog moved kitchen porch
b. dog long tail chased cat street
c. boys automobile raced highway crashed tree
d. teacher annoyed students test grammar
e. boy kiss girl

Structure Words

the, of, his, under, from, in, to, through, by, that, a, my, into, with, near, her, beyond, across, against, without, their, up, was, were, did, can

7. The structure words that mark verbs are called "auxiliaries," or "helping verbs." Use the activities in Our Language Today 7, pages 145-148, to improve understanding of these verb-marking words. (Remember to refer to the "ing" form of the verb and to the "past form with auxiliary" instead of using the word "participle.")

C. Generalization: The headwords in noun and verb phrases represent the non-reduceable basic components of meaning.

OBJECTIVES: Given a group of sentences with expanded noun phrases and verb phrases, students can correctly identify the noun and verb headwords.

Given a list of noun headwords and verb headwords, students can expand them into meaningful noun and verb phrases.

ACTIVITIES

1. Use the following activity to introduce the generalization that headwords are key words.

a. Let several students take turns pretending to be a teacher who is helping the class identify the basic sentence pattern in the following sentence:

The old ugly shaggy-haired, pug-nosed gorilla in the filthy cage in the Monkey House in the Baltimore Zoo leered at me.

b. Encourage the class to follow their "teacher s" directions carefully, but if it becomes necessary, help them communicate the idea that separating prepositional phrases and modifiers from the sentence isolates the basic pattern.
c. After this process has reduced the sentence to its two key words "gorilla leered," help students understand that these two words represent the non-reduceable, essential elements of meaning in this sentence, and could be called headwords.

2. Have the students pick out the noun headword in each of the following:

   a. The golden-tanned, honey-blonde girl in the tiny pink bikini was sunning herself.
   b. Her old-fashioned summer cottage on the mountain needs repairs.
   c. The rooms on the upper floor in front have the best view.
   d. The wilted, drooping pansies in the window box need water badly.
   e. A young man with the beautiful redhead entered the cafe.
   f. All the baby kittens in the latest litter survived.
   g. Several bearded, dangerous-looking pirates with cutlasses boarded our ship.
   h. A mid-western conservative Republican farmer in the latest poll would vote for the ticket.
   i. A wounded, revenge-seeking rebel soldier with his knife at Ben's throat ordered Little Joe inside the shack.
   j. The large rust-colored, vile-smelling container in the hallway belongs to my neighbor.

3. Give each student a slip of paper with five nouns written on it and ask them to add as many modifying words and phrases as they can. Have them exchange these papers to see if they can find and underline the noun headwords on their papers.

4. To reinforce the concept that there is a "noun headword" and a "verb headword" in every sentence, have the students draw a line between the two words that separate the subject and verb and label the noun headword and verb headword in each of the following sentences:

   a. A few cranky old spinsters in my neighborhood yell at the kids all of the time.
   b. The old weapons factory on the hill has been closed since the end of the war.
   c. The recent power struggle in that country has caused untold destruction to its industrial capacity.
   d. A fragile wisp of a girl in a pink dress whirled by me on the dance floor.
   e. Naturally flavored hard candy can be made from the roots of many species of plants.
   f. On a sunny afternoon in July the entire office staff of our company went to the park for an extended coffee break.
   g. Much bad publicity about the last dance has caused the cancellation of the remaining dances.
   h. A recent parolee from the federal prison at Folsom was apprehended in a robbery attempt.
   i. The steady, monotonous hum of the air conditioner in my bedroom was responsible for my irritable behavior.
   j. Because of the adverse reaction to his proposal the commissioner has announced a news conference today at noon.

5. Divide the class into small groups and have them play the following "game" to increase their ability to expand headwords.
    a. Two students in each group begin the game by drawing a noun or verb headword from a box of them provided by the teacher.
    b. These two students take turns adding single word or phrase modifiers to their headword until one or the other is no longer able to do so.
    c. The last student who successfully adds to his headword is declared the winner of round one.
    d. Another student from the group replaces the loser of the first round, both students select noun words and play continues.

D. Generalization: The addition or deletion of prepositional phrases does not change the basic sentence pattern.

OBJECTIVES: Given a group of sentences made up of the four basic sentence patterns that include prepositional phrases, students can correctly separate the words that make up the basic sentence patterns from the words that make up the prepositional phrases.

Given a group of prepositional phrases, students can include them in sentences of all four basic patterns.

NOTE TO THE TEACHER: Classes need to be familiar with the NV, N^1VN^2, NVAdj, N^1VN^1 sentence patterns in order to benefit from these activities.

Use the material in Conlin, Our Language Today 7, pages 57 - 70, to develop four basic sentence patterns. Be sure to adapt the terminology to the terms in our language glossary. Look under the entries: sentence, sentence pattern, and sentence type especially.

ACTIVITIES

1. Demonstrate to the students that once the prepositional phrases are identified, labeling the sentence pattern becomes easier. This may be done by using the following sentences as examples.

EXAMPLE: ___N V___ 1. He blundered awkwardly (onto the field).

a. He blundered awkwardly onto the field.
b. After the astronaut's speech, the students cheered.
c. The police are servants of the public.
d. On the way to the ballpark we had a flat tire.
e. Before lunch the workers had taken two coffee breaks.
f. The man in the gray flannel suit works for my uncle.
g. Several girls from my class have taken modeling lessons at the Patricia Stevens School.
h. Because of you I will be late to class.
i. The building near the top of the hill is a veteran's hospital.
j. On the moon the gravitational pull is one-sixth of the earth's.

2. Have the students identify the sentence patterns of the following sentences. Directions should indicate that they are to bracket the prepositional phrases before trying to identify the pattern.

N^1VN^2 a. (After the rainy season) the coolies harvested the rice.
NV b. The officer (of the day) is selected (by the company commander.)
N^1VN^2 c. (For lunch) we ordered ham sandwiches (on rye) (with mustard.)
NV Adj d. Our neighbors have become noisy (since the beginning of summer.)
N^1VN^1 e. The bearded man (with the top hat) was Lincoln.
N^1VN^2 f. Cold weather ruined our plans (for a cook-out.)
NV g. (During the cold night) we huddled (around the fire.)
NVAdj h. His plans (for the destruction) (of the enemy) were diabolical.
NV i. The fence (around the compound) was cut (by Hogan's men.)
N^1VN^1 j. (For several elections) Norman Thomas was an unsuccessful candidate (for president) (of the United States.)

3. Ask students to compose ten sentences all of which follow one of the four basic sentence patterns, (NV N^1VN^2, NVAdj, N^1VN^1) and to use at least two different prepositional phrases from the list below in each sentence.

through the shuttered windows
out of reach
in the past
on a low table
next to the pretty blonde
of the old home
in the corner
on his cluttered desk
through the crowded halls
near the door
under the tree
beneath the television set
with his friends
for your own good
before lunch
to the store
around the corner
at the movies
after school
behind the barn

4. Divide the class into small groups and, after giving each group a different topic, ask each one to write a short story that includes ten or twelve prepositional phrases. Finished stories can be read aloud for class enjoyment.

Suggested topics:

Morning Bus Ride
My First Trip to the Moon
The Day I Went to Cuba On
A Hijacked Plane
My First Heart Transplant
Our First Date
Our New Car: Before and After

E. Generalization: A basic sentence pattern is $N^1VN^2N^3$.

OBJECTIVES: Given a group of sentences made up of N^1VN^2 and $N^1VN^2N^3$, students can correctly differentiate between the two.

Given a pair of appropriate sentences, students can combine them into a $N^1VN^2N^3$ pattern sentence.

Given a specific word to use students can create original sentence of the $N^1VN^2N^3$ pattern.

ACTIVITIES

1. Help the students identify the pattern of the following sentences:

   a. Little Joe borrowed a rifle.
   b. Lucy has a consultant's booth.
   c. Batman threw the Riddler to the ground.
   d. The Colts have mailed the season tickets.
   e. Brooks nabbed the hard-hit ball.

2. Have the students contrast the pattern of the sentences in Activity #1 with the pattern of the following sentences after labeling the verbs and the nouns in each set of sentences.

   a. Hoss loaned Little Joe a rifle.
   b. Lucy told Charlie Brown his problems.
   c. Batman tossed Robin the keys to the Batmobile.
   d. The Colts gave Bubba a raise.
   e. Brooks sent me an autographed ball.

3. Ask the students how to number the nouns in activity #2 to distinguish a new pattern. Have the students place the correct numbers by each noun label.

4. Ask the students to identify the N^1VN^2 pattern and the $N^1VN^2N^3$ pattern of the following sentences:

   N^1VN^2 a. Mom can tell the difference between a mushroom and a poisonous toadstool.
   N^1VN^2 b. The drifting snow covered the animal tracks.
   $N^1VN^2N^3$ c. The teacher taught the students their arithmetic.
   N^1VN^2 d. The happy hippopotamus swallowed the ear of corn.
   N^1VN^2 e. Bears like the taste of honey.
   $N^1VN^2N^3$ f. My brother lent me his skates.
   $N^1VN^2N^3$ g. Charlie mailed Bert a package.
   $N^1VN^2N^3$ h. She gave him the wrong answer deliberately.
   N^1VN^2 i. We took shelter during the brief thunderstorm.
   $N^1VN^2N^3$ j. My father gave my brother his allowance.

5. Ask students to combine the following pairs of sentences into one sentence that follows the $N^1VN^2N^3$ pattern.

   EXAMPLE: The man bought a gift.
   The gift was for Jane.

   The man bought Jane a gift.

   a. Mr. Smith teaches English.
   Mr. Smith teaches Bob.
   b. Anthony peeled a grape.
   The grape was for Cleopatra.
   c. Frank told my secret.
   He told it to Mary.
   d. Sally mailed her manuscript.
   The manuscript was sent to Random House.
   e. The hostess passed the last roll.
   The roll was for Janet.

6. Have the students compose five sentences for the $N^1VN^2N^3$ pattern. Then have them exchange papers for checking. (Note: Teacher might find it necessary at this time to discuss with the students the limited types of verbs which can be used in this pattern. Call attention to the verbs used in the preceding exercises.

7. Have the students construct sentences for the $N^1VN^2N^3$ pattern using

   a. "Frankenstein" as N^2
   b. "loaned" as V
   c. "lie" as N^2
   d. "Agnew" as N^1
   e. "me" as N^2

F. Generalization: A basic sentence pattern is N be Adv.

OBJECTIVES: Given a group of N be Adv. sentences, students can correctly label the words that make up the basic sentence pattern.

Given a group of N V and N be Adv. sentences, students can correctly differentiate between the two.

Given specific adverbials, students can create original sentences of the N be Adv. pattern.

ACTIVITIES

1. Use the following activity to introduce the sentence pattern of N be Adv.

   a. Ask individual students to circle the verb in each of the following sentences. They should recognize them as belonging to the "be" family.

Column I	Column II
The game was yesterday.	I am here.
Our appointment is tomorrow.	Sally is upstairs.
The right time is now.	They were outside.
The meeting will be in two hours.	The car is in the garage.
The game is after school.	The troops are in Viet Nam.
The wedding will be at three o'clock.	She was at the dentist's office.

   b. Have the students underline all words that follow the verbs in Column I.
   c. Ask the students what question all the underlined words could answer. After the answer "when" is given write the word when above the column.

d. Now underline all the words in the second column which follow the verb and have the students identify the question these words answer. Write the word where above this column.
e. Ask the students what form-class word answers the question where or when.
f. Label the new pattern on the board as N be Adv.

2. Have the students identify the new pattern by placing N over the noun, "be" over the verb, and Adv. over the adverb. Then have them underline the words which follow the verb to help them see that one word or more than one word can fit into this position.

   a. The jets were overhead.
   b. The murder site was near the stream.
   c. The clock is above the chalkboard.
   d. Dismissal will be at noon.
   e. Dracula is in his coffin.
   f. Playtime is now.
   g. The onion was among the roses.
   h. The garbage dump is nearby.

3. Help the students to see the difference between the N be Adv. pattern and the N V pattern which has an adverb after the action verb by labeling the pattern of the following pairs of sentences:

   a. The girls are downstairs.
      The girls are working downstairs.
   b. The dog barked loudly outside.
      The dog is outside my window.
   c. The long-necked giraffe is near the juniper trees.
      The long-necked giraffe is standing between the juniper trees.
   d. The pot of spaghetti was on the stove.
      The pot of spaghetti was simmering slowly.
   e. That story is taken from Polish folklore.
      That story is from "1,001 Arabian Nights."

4. Have the students identify the four sentences in the following paragraph that pattern as N be Adv.

   I remember the disappointment of my first day of deer hunting. It was a cold December morning. Our departure time was just before dawn. Carrying our day's supplies, we walked into the woods. Our destination was by a stream five miles away. Upon our arrival at the stream, we hid to await our quarry. Four hours of silent, freezing anticipation followed. By then it had become evident. The deer had already been there! We must have taken too long to reach the stream.

5. Have the students construct sentences for the N be Adv. pattern using:

   a. "in the middle" as the Adv.
   b. "will be" as be.
   c. "at midnight" as Adv.
   d. "The Partridge Family" as N.
   e. "was" as be.
   f. "there" as Adv.

6. In order to review basic sentence patterns, divide the class into groups and give each group a large envelope containing words which have been cut from magazines and/or newspapers. With these words the students are to compose examples of the six basic sentence patterns: N V, N^1VN^2, N^1VN^1, N V Adj, $N^1VN^2N^3$, N be Adv.

G. Generalization: Transformations occur when the basic sentence pattern is rearranged, or when certain words are added or deleted. For example, sentences can be transformed into questions by:

a. moving the verb or the auxiliary before the subject
b. adding an auxiliary before the subject and changing the verb form
c. adding a question word (when, where, what, etc.)

OBJECTIVES: Given a group of sentences that follow any of the first six basic sentence patterns, students can correctly change them to questions by moving the verb or the auxiliary before the subject.

Given a group of sentences that follow the first six basic sentence patterns, students can change them to questions by adding a question word or a variety of question words.

Given a group of questions, students can correctly label the subjects and verbs in the questions.

ACTIVITIES

1. To motivate and prepare students for the introduction of transformations, prepare a collage of "before" and "after" pictures. Discuss these changes or "transformations" with the class.

2. Ask the students to identify the basic sentence pattern of "Larry is sleeping in the back room" and then add additional sentences on the board one at a time and ask the students what has happened to the original sentence in each case.

Is Larry sleeping in the back room? (rearranged)
Why is Larry sleeping in the back room? (added why and rearranged)
There is Larry sleeping in the back room. (added there and rearranged)
Larry, sleep in the back room. (subtracted both the auxiliary and the inflectional ending)

a. Ask the students to decide which of the above sentences are statements, questions, or requests.
b. Tell the students that such a change in the basic sentence pattern by rearranging, adding, or subtracting is called a "transformation." Write this term on the board as you introduce it.

3. Have the students change the following sentences into questions by rearranging the words and help the students to formulate the

generalization that when the "be" verb is the only verb used in a statement, you can form a question by putting the "be" verb first.

She is beautiful.
They were here.
The girl was happy.
His answers were foolish.
His father was a doctor.

4. Have the students rearrange the word order in the following sentences to change them into questions. Then have them underline the "be" verb so that they become aware of how its position must be changed in order to formulate a question.

   a. His behavior was irrational.
   b. The troops are ready.
   c. Casey was the loser.
   d. That woman is always pleasant.
   e. Dracula is in his coffin.

5. Have each student compose three statements similar to the ones above. Remind the class that the only verb in the sentence will be a "be" verb. Next have the students exchange papers with the purpose of changing these statements into questions.

6. Use the following activity to illustrate the difference between two kinds of question transformations.

   a. Ask students to call attention to the position of the subject and verb in all of these sentences by labeling them with S and V.
   b. Have students look for the two kinds of sentences. (They should see that sentences in group I are similar, and that sentences in group II are similar.)
   c. By having students compare the two kinds of sentences, develop the generalization that questions can be formed by putting the subject between the verb and verb auxiliary.

Group I

Is John still in bed?
Were the twins good today?
Was the bus on time?
Are your parents at home?
Is your birthday this month?

Group II

Is Sally going steady with Fred?
Were the desks arranged in order?
Have you finished with the test?
Did the paper arrive yet?
Are they coming to the party?

7. Have the students rearrange the word order in the following sentences to change them into questions. Then have them label the verbs with a V and the subject with a N to reinforce the concept that in some questions the subject will be between the auxiliary and the verb.

Your mother is making a chocolate cake.
Gus Johnson was named the Most Valuable Player.
My brother has played the guitar for several years.
The Galloping Gourmet will prepare one of his specialities.
The hippie has burned his draft card.
Dr. Jeckyll did use an assumed name.

The Colts have won three world championships.
The team was practicing for the big game.
The Bill Cosby show was renewed for another year.
These sentences are testing your knowledge of English grammar.

8. Use the following activity to introduce the question-word transformation.

   a. Ask students what they know about "whodunnit" stories, and encourage them to explain the kinds of questions a detective must answer in order to discover "whodunnit."
   b. Direct this discussion so that the following kinds of questions can be listed on the board:

      Where did it happen?
      Why was it done?
      What weapon was used?

   c. Continue the discussion in this direction until the question words who, whom, whose, what, which, when, where, how and why have been used to introduce questions.
   d. Introduce the term question-words as words that are used to signal questions.

9. Show a picture that can be used to provoke questions, (murder scene, scene of a crime, accident, etc.) and ask students to assume the role of a policeman. They are to compose a list of ten questions which they could ask of an eye-witness which would lead to the solution of the case. Compare and discuss the similarity and variety of questions.

10. Give the students the following sentences. Tell them to try to change the statements into questions by rearranging the word order. (They may not add words.)

    The money was found in the mattress.
    The cattle were driven to pasture.
    Herb has quit the tennis team.
    The coach chose McNally as the starting pitcher.
    The umpire threw the catcher out of the game.

    a. Have the students orally present the questions they were able to formulate from the first three statements. Ask the students what problem they encountered with the last two statements. Ask them how these statements could be changed to questions. Help the students to arrive at the generalization that it is necessary to add an auxiliary and change the form of the verb of some statements in order to change them into questions.

    b. Make the students aware that different auxiliaries can be used with each statement to make different questions.

    EXAMPLE: The umpire threw the catcher out of the game.
    Did the umpire throw the catcher out of the game?
    Has the umpire thrown the catcher out of the game?
    Should the umpire throw the catcher out of the game?
    Will the umpire throw the catcher out of the game?

11. Have the students change these statements into questions by adding different auxiliaries. Have them write at least two examples for each sentence.

    a. The police found several fingerprints.
    b. The class visited Fort McHenry.
    c. Susie went to the party alone.
    d. The Indians attacked the lonely outpost.
    e. The boys caught the fish for supper.
    f. The court jester performed tricks for the king.
    g. The school bus came late.
    h. The telephone company sent us a new phone book.
    i. The Trojans built a large wooden horse.
    j. Vaccination prevents many diseases.

12. Have the students change the following statements into questions by either rearranging the word order or adding an auxiliary.

    a. Your mother is a good cook.
    b. He fixed the car himself.
    c. They felt better.
    d. The builders can finish the house by the end of the month.
    e. I should see a doctor.
    f. He will meet you at the drugstore.
    g. The goats were nibbling on Mother's roses.
    h. That student can open any lock.
    i. Rumors spread rapidly during a time of trouble.
    j. He called me a liar.

13. Use exercise #7 in Conlin-Herman-Martin, Our Language Today 7, (American Book Company, 1966), page 46. Have the students do only sentences 1-10.

14. Various television game shows like "Concentration" require the contestants to repeat questions before answering. Therefore, in order to encourage the students to use a variety of question transformations, you might play similar games with students acting as contestants or else permit the class to view this type of program to look for different kinds of questions.

H. Generalization: An inverted sentence is one in which the verb or the auxiliary precedes the subject.

Sentences can be transformed into inverted statements by adding an adverbial at the beginning of an inverted sentence.

OBJECTIVES: Given a group of sentences that follow the first six basic sentence patterns, students can correctly invert each sentence.

Given a group of adverbials, students can write original inverted statements beginning with these adverbials.

ACTIVITIES

1. Use the following procedure to introduce the inverted sentence transformation.

   a. Have the students label the verbs and the auxiliaries in the following sentences with a V and the subject with an N.

      Did you give me my change?
      Have you seen "Patton" yet?
      Will you pass the seventh grade?
      Did you sleep well last night?
      There are the reference books.
      Here are your glasses.
      Here is your favorite teacher.
      Now is the best time.
      Here is the treasure chest.
      Above the doorway is the mistletoe.

   b. Help students form the generalization that in some questions the verbs precede the subject.
   c. Introduce the term inverted statement.
   d. Ask students to underline the word or words that precede the verb in the last five sentences and to identify them.

2. Have the students change the following statements into an inverted statement.

   a. The ribbons were in her hair.
   b. The noose was around her neck.
   c. A hairy spider is on his leg.
   d. The freighter is on the horizon.
   e. The witches are in the shack.
   f. The right answer is here.
   g. The Morris Mechanic Theater is near here.
   h. The seed is the center of the plum.
   i. Some poisoned bait was in the trap.
   j. The trap door was under the carpet.

3. Have students use each of the following adverbials in at least two sentences so that the adverbial is shown in its regular position and in its inverted position.

   a. "near the house"
   b. "today"
   c. "here"
   d. "around the corner"
   e. "after dinner"

I. Generalization: Sentences can be transformed by adding there at the beginning of a sentence and moving an auxiliary before the subject.

OBJECTIVE: Given a group of sentences, students can invert these sentences using "there" at the beginning of each sentence.

ACTIVITIES

1. Have the students look carefully at the following pairs of sentences to determine what happens when the there transformation occurs.

   A cat is outside.
   There is a cat outside.

   Five girls were on that committee.
   There were five girls on that committee.

   Leaves are on the trees.
   There are leaves on the trees.

   a. Ask the students to answer the following questions:

      What word is added to the second sentence of each pair? (there)
      What happens to word order in the second sentence in each pair? (rearranged)

   b. Help the students to see that the second sentence in each pair is a useful language option.

2. Have the students transform each of the following sentences into a "there" statement.

   a. Very few leaves are left on the trees.
   b. A plane is on the runway right now.
   c. A moving van is parked in the street.
   d. Someone should be in the room.
   e. Many people were caught in the rain at the ball game.
   f. A burglar was in our house last night.
   g. Seven cars were in the collision.
   h. Some men are sleeping in the park.
   i. A few crumbs were left on the table.
   j. A plane is loading at Gate #5.

J. Generalization: In a request sentence, the subject is understood to be "you." Request sentences beginning with "please" or "let's" are useful and appropriate language options for some situations.

OBJECTIVES: Given a group of request sentences, students can correctly identify the subject of each sentence.

Given a group of specific social situations, students can write appropriate request statements.

ACTIVITIES

1. Help the students to draw the generalization that the following sentences communicate a request.

Bring me the dictionary.	Sit down.
Put this on the desk.	Pass me the salt.

a. Ask the students, "What is the subject of each sentence?" When they recognize that the subject is missing then show them that the word "you" will fit in front of each request sentence.

b. Have the students test that "you" can be inserted as the subject of request sentences by asking them to insert "you" in front of the following:

Keep quiet.
Stop in the name of the law.
Wipe your feet on the mat.
Feed the dog.
Report to the office.

2. Help the students to identify the sentences in Column I below as requests. Then ask them if the sentences in Columns II and III could also be classified as requests. Discuss with the class the circumstances in which the "Please" and "Let's" forms would be more appropriate than the first request form.

I	II	III
Close the windows.	Please close the windows.	Let's close the window
Find the answer.	Please find the answer.	Let's find the answer.
Decorate the tree.	Please decorate the tree.	Let's decorate the tre

3. Use the exercise in Conlin, Herman, and Martin, Our Language Today 7 (American Book Company, 1966), page 75.

4. Divide the class into groups. Give each group a slip of paper containing a request. They are then to improvise three situations in which the request would change into the three different patterns.

EXAMPLE: Sit down. (classroom scene - teacher speaking)
Please sit down. (hostess to guest)
Let's sit down. (girl to her friend in the cafeteria)

5. Have students search for request, question, and "there" sentences in magazines, textbooks, and other sources. Compile a class list of these transformations. A class period then can be devoted to transforming the sentences back into their basic patterns.

CULMINATING ACTIVITY

Have the students do the following exercise in order to test their understanding of the transformations included in this unit. The test is divided into various sections which correspond with the concepts taught. If the students show a deficiency in any particular section, go back and reteach that concept.

1. Question transformations

a. Transform the following statements into questions.

Linda likes movies.
The soldier has received his orders.
Robert Louis Stevenson wrote "Treasure Island"

His explanation sounds logical.
B. J. Thomas sings "Raindrops Keep Falling On My Head".
The weather will be warmer next month.
Jack collects coins as a hobby.
Sandy found my pencil in her book.
Morris enjoyed the play.
That question has been answered correctly.

b. Transform the following statements into two different types of questions. You may use a question word only once for each statement.

Your brother graduated from college.
We found Captain Kidd's buried treasure.
Jim solved the puzzle.
The plane was hijacked.
Anderson cut the school budget.

2. "There" transforms. Change the following statements to a "there" transformation.

Ten families were on the bus.
A salesman is knocking on the door.
Three men are being considered for the job.
A cake is in the oven.
The sale on sports equipment is at Wards.

3. Inverted statements. Construct an inverted statement from the N be Adv. pattern using the following as adverbials.

"in the safe"
"here"
"on my desk"
"nearby"
"in the index"

4. Requests

a. Write in the subject for the following statements.

1. (you) Stick out your tongue.
2. (you) Pass your paper forward.
3. (you) Do me a favor.

b. Fill in the columns with the appropriate request form.

(Sit down)	(Please sit down)	Let's sit down.
(Take a break)	(Please take a break)	Let's take a break.
Stand up.	(Please stand up)	(Let's stand up)
Sing along.	(Please sing along)	(Let's sing along)
(Proceed carefully)	Please proceed carefully.	(Let's proceed carefully)

5. Identify the type of transformation by putting the appropriate letter from Column II in the blank in Column I.

Column I

(b) Are you going to the game?
(d) Are your golf shoes in the car?
(a) Close your book.
(c) Why was that boy in the office?
(a) Leave this room at once!
(e) There will be a meeting in the library.
(a) Please take this book back to the library.
(f) Under the sink was the garbage disposal.
(f) Here is the judge!
(b) Is the bus running on schedule?
(c) Whom did you give the note to?
(b) Did you get permission to leave the room?
(d) Are love beads in style now?
(f) Across the hall is the chemistry lab.
(a) Let's meet at the gym around 8 p.m.

Column II

a. Request
b. Question (Aux. N V)
c. Question words
d. Question (be verb only)
e. "There" transform
f. Inverted statement

6. Identify the following sentences as either transformations (T) or as standard sentence patterns (S).

_____ The warden handed Louie his pardon.
_____ There were ten strikes in New York City last month.
_____ Sign your name on the dotted line.
_____ Before my vacation I must save fifty dollars.
_____ Could I borrow your plane for the weekend?
_____ Yesterday a cold front passed through the area.
_____ There were ants eating the picnic lunch.
_____ The astronauts were beyond the earth's gravity.
_____ What caused the explosion?
_____ On the clean floor were heel marks.
_____ Several spectators threw trash onto the field.
_____ My secretary seems very capable.
_____ Does April really bring showers?
_____ Don't bother a genius at work.
_____ In cartoons Popeye eats spinach for strength.
_____ We were in the dark.
_____ Here are sample sentences for your study.
_____ Usually blondes have more fun.
_____ Be alert to the dangers of pollution.
_____ Recent events in Congress indicate a tax increase.

GRADE SEVEN

STEREOTYPES IN FACT AND FICTION

SCOPE OF THE UNIT

Introductory Note to the Teacher

The purposes of this unit are (1) to introduce students to certain characterizations that have become established as stereotypes in literature; (2) to help students to recognize the difference between a stereotyped character (a "flat" character) and a more individualized character (a "rounded" character); (3) to help them understand the influences that these stereotypes have had on literature; and (4) to show how people create or accept stereotypes in real life, and why they do so.

An attempt has been made to use varied resources, from television to recordings, in illustrating the four types selected for special consideration -- the cowboy, the frontiersman, the champ, and the super salesman. Though these types are not necessarily confined to the American scene, they have become associated with Americans by people throughout the world.) The unit is organized so that each type provides the basis of a sub-unit of its own. In every case, the stereotype is introduced, the characteristics induced, and some discussion of the factual bases of the type included. The point is also made, however, that these types may be so highly individualized by a particular author as to become rounded characters who are more unique than typical.

The novels Johnny Tremain and Tom Sawyer, which are included in the unit, provide many opportunities for the teacher to illustrate the valid uses of both individualized and stereotyped characters that have become familiar to most junior high school students. THE NOVEL SHOULD BE ASSIGNED AT THE BEGINNING OF THE UNIT AS OUTSIDE READING TO BE COMPLETED IN TIME FOR THE STUDY OF THE SUPER SALESMAN. (See page Th-15)

Unit Objectives

A. Concepts and generalizations: To help students understand that

1. A stereotype is a conventional and over-simplified characterization.

2. Certain characterizations have become literary stereotypes.

3. Stereotypes can be recognized by an author's exaggeration of certain character traits and his ignoring of traits which give individuality.

4. Although short story characters and minor characters in novels are often stereotyped, major characters in novels are more individualized.

5. Stereotypes are useful in that they are easily recognized, are easily remembered by the reader, strike full force at once, and provide atmosphere.

6. Stereotypes often produce a humorous effect.

B. Attitudes and values: To encourage the student's

1. Appreciation of the skill of an author to use varied techniques in the revelation of character

2. Recognition of the reasons for literary stereotypes

3. Awareness of the dangers of real-life stereotyping

C. Skills: To develop the student's abilities

1. To recognize stereotypes that are revealed in literature and in the mass media of communication

2. To discern the differences between the stereotypes and the rounded characterizations

3. To distinguish the techniques used by an author to reveal character

Recommended Time Allotment

5 weeks (50% literature, 30% composition, 20% language)

ACTIVITIES

Long Range Reading and Projects

A. Required outside reading

Teachers should explore the available periodicals and other references in the school library, then compile a substantial list of famous contemporary individuals who may appeal to teenagers. The persons listed should be representative of the kinds of people who easily become stereotyped in popular thinking; for example, a modern frontiersman might be John Glenn, an example of a champ might be Brooks Robinson, etc. Then later in the units after the students have grasped the concept of stereotypes, have each one make a choice from the list. Give them the directions below. (This project will be used as part of the unit synthesis.)

1. Read about the person you selected in at least three references. Use Reader's Guide to Periodical Literature, Current Biography, and similar guides to source material. Record important information about the person on cards; include accurate bibliographical data (name of book or magazine, date, author if given, page number).

2. From the notes, compile a chart on which you have two column headings: Stereotyped Characteristics and Unique Qualities. In column one, list those things which help to classify the individual as a stereotype. In column two, list those things which make this person different from the stereotype.

3. Using the notes on the chart, compose a character sketch of the individual. Discuss whether or not this person could be categorically classified as a stereotype (as discussed in class) or whether the person must be considered as a distinct individual.

For those classes where the students would not have the ability to use the library as is needed above, have each student select one of the following stories to read. Then they may compile a chart as above for two of the main characters in the story.

Humphreville, Frances T. et al. On Target

"Model A Adventure" by Thomas Schlosser
"Game of Death" by Arthur Porges

Humphreville, Frances T. et al. In Orbit

"Stalemate" by Arthur Porges
"Death Held the Upper Hand" by Richard Hardwick

Humphreville, Frances T. et al. Top Flight

"A Job for Linda" by Zillah K. Macdonald

Leavell, Ullin W. et al. Reading with Purpose

"The Commissar's Son" by General Paschal N. Strong
"The Spirit That Counts" by Mignonette Harrison Mountain
"The Boy Who Threw the Game Away" by William F. Hallstead

B. Additional projects

1. Select a professional or personality type (one not covered in class) about which stereotyped notions have grown up -- a teacher, policeman, "timid soul", etc. and do one of the following:

    a. Collect pictures that illustrate the stereotype you have chosen. Mount them. Write a paragraph explaining how the pictures illustrate the stereotype.

    b. Draw a silhouette of your chosen stereotype on a large sheet of tagboard, 18" x 24", or similar size. Collect a series of anecdotes, jokes, and cartoons related to your selection and arrange them around the silhouette.

2. Prepare a series of caricatures which illustrate the stereotypes discussed in class.

Initiatory Activity

Select a series of symbols representative of American types (i.e., a cowboy hat or boots, a salesman's briefcase, a fringed jacket or coonskin cap, a space capsule, a bow and arrow, a baseball cap, etc.) These could be pictures, magazine cut-outs, real objects, or a list on the chalkboard.

1. Ask the students what these symbols represent.

2. Explore the significance of each of the symbols by asking:

    a. Are there any other symbols associated with this symbol? List them.

    b. What kind of person uses this object? Why?

c. Are all the people who use this object the same?

d. Where did all these symbols originate?

e. Why do we use these symbols?

f. Do these things represent real people?

g. If these objects symbolize a similar group of people, what function do the symbols perform?

3. Play a recording of a song reflecting or commenting on conformity in modern life, such as "Little Boxes." (Available by Pete Seeger or The Womenfolk; see listing of materials.)

   After listening to the recording, ask the following questions:

   a. What characteristic of our society is the song protesting?

   b. What specific things does the writer use as symbols of a "conformist" society?

   c. What dangers does the writer see in unthinking conformity?

4. Introduce the word "stereotype" and develop with the class a usable definition.

5. Put the title of the unit, STEREOTYPES IN FACT AND FICTION, on the board and ask:

   a. What are some of the stereotypes that you have observed in literature?

   b. Have you seen people in real life who at first glance seem to fit these stereotypes?

   c. Can all people be fitted into some type of stereotype? Why not?

6. At this point, the students should discern that they have a task ahead of them in discovering the kinds of stereotypes, the methods used in creating them, the reasons for their creation, and the places they are found. Write the following questions on the board:

   What are some popular American stereotypes?

   What are some of the characteristics of each of these stereotypes?

   How are these stereotypes used in television and other mass media?

   How are stereotypes different from real people and non-stereotyped imaginary characters?

   Note: These questions are concerned with the central theme of the unit and should be adapted for use with each major stereotype studied.

Point out to the class that these are the questions we will be concerned with throughout the unit. Ask if there are other things they would want to find out in this kind of a unit. List any pertinent questions on the chalkboard.

Developmental Activities

The Cowboy in Fact and Fiction

(Note to the Teacher: The following characterization is intended for use by the teacher only. It is not to be used with the students).

The cowboy is almost superhumanly strong, skillful and manly. He is ever ready to deal out justice with his six-shooter. His tender-heartedness and sensitivity are concealed under awkward words and gestures; he is unwaverlingly gallant towards women. However, this cowboy is the product of active imaginations -- devised by the authors of western novels and movie scripts -- and seen yearly in movies and on television by millions of people at home and abroad. Behind this stereotype is the real cowboy -- the worker who really herds cattle.

A. Use the following approach to motivate this portion of the unit:

1. Ask the class what they think is the most popular type of TV program. Which has endured the longest year after year? Why has this type of program lasted?

2. To actively involve the students, try an improvised dramatics situation.

   Ask the students to name several typical situations found in westerns. (Concentrate on situations where there is conflict between two people.) List these on the board. Next ask which students have watched a particular situation many times. Choose two fairly uninhibited students to improvise the action and the dialogue dramatically in front of the class. Some of the possible situations that the students may suggest are:

   A cowboy fighting against overwhelming odds while someone is trying to stop him.
   A shy, awkward cowboy being pursued by a girl.
   A cowboy trying to stop a mob.
   A sheriff interrogating a suspect.

   Have the class identify the stereotyped features of the improvisations dealing with the cowboy.

   Try a different situation with different students, allowing them time to plan the dramatization beforehand.

3. How is the cowboy portrayed? What type of person is he? How is he dressed? What does he look like?

4. Have the class divide into round table groups of from 6 to 8. Designate one in each group as the recorder. Have them read "The Winning of the TV West" (Variations) to see how a poet conveys the stereotyped image of the cowboy.

Distribute duplicated sheets containing the following questions for small group discussion. Allow fifteen to twenty minutes for the discussions; then have the comments of the groups reported by the recorders.

a. What does the poem in general suggest about the popularity of TV Westerns? Which lines point out the popularity of the program?

b. What does the poet mean by "The kids...over and under ten"?

c. What does the poem suggest about the originality of such scripts, stories, or TV shows?

d. What is the meaning of "again" in the last line?

e. Does the action suggested in the poem take place in the West today? Why not?

f. Is the poet serious or humorous? How do you know? Explain the poem's title.

g. Do you think the picture of the cowboy in this poem is a true one? Why? What do you think the real cowboy is like?

5. To further examine the stereotyped image of the American cowboy, read Anne Malcolmson's version of "Pecos Bill" (Variations).

Key Question: How is the idea of the American cowboy presented in this story similar to the one presented in the poem "The Winning of the TV West"?

Suggestions for general class discussion:

1. What makes the story of Pecos Bill unrealistic?

2. Why do you think the author uses such great exaggeration? Find examples from the story of things that have been exaggerated.

3. What exaggerations in the story could have some truth as their basis? What parts of the story suggest the kind of people cowboys really are? What activities mentioned are things which cowboys might really do?

4. Judging from the way Bill died, how would he feel about the cowboys in TV westerns today? What does this tell you about the real cowboy vs. the stereotype?

B. To gain insight into the life of the modern cowboy and to contrast the real cowboy with his stereotype read "As Big As Life" by WPA Writers' Program (Variations).

Key Question: How does the picture presented in this article differ from the picture of the stereotyped cowboy? How is it similar?

Suggestions for general class discussion:

1. Why is the first sight of a real cowboy disappointing to many people?

2. In deciding to be a cowboy, what comforts must one be willing to do without? What hardships must one endure?

3. Does the author of this article think the real cowboy of today is any different from the real cowboy of earlier days?

4. What is the real cowboy like? How is he similar to and different from the stereotype discussed in class?

C. To determine how music reflects cowboy life, engage the class in the following activities:

1. Play a recording of a cowboy song (see Materials listing). What does it show about the life and work of the cowboy?

2. Have the class read "Music To Ride By" by Eugene Dunlop (Variations).

   Key Question: What does this article tell you about the importance of music in the life of a cowboy?

   Suggestions for general class discussion:

   a. How did the music serve the cowboy as a "tool of the trade"?

   b. The life of a cowboy was a very lonely one. How would music help to make him less lonesome?

   c. What subjects did the cowboys sing about in the ballads they composed? Why?

3. Refer the class to the two cowboy ballads, "Old Chisholm Trail" and "Night-Herding Song" (Variations). Read both and discuss as follows:

   a. For what purposes were these songs sung by the cowboy?

   b. What do the two songs tell you about the life and activities of the cowboy?

   c. How do the life and activities of the cowboy revealed by the songs differ from the stereotyped image of the cowboy?

   d. What would you say the real cowboy was like in early America? Today?

D. Other stories in anthologies which contrast the stereotyped image of the cowboy with the actual cowboy include the following:

Bailey, Leavell et al. Worlds of Adventure

"Cowboy's Meditation" Anonymous

Humphreville, Frances T. et al. On Target

"Hearts and Hands" by O'Henry

Jacob, Leland B. et al. Variations

"A New Type of Man" by Michael Gorham
"Spanish Johnny" by Willa Cather
"Stampede on the Rim Rock" by Dallas Core Sharp

Pooley, Robert C. et al. Projection

"First Principal" by A. B. Guthrie

E. "They (Negroes) had ridden through the real West, but they found no place in the West of fiction. That was peopled by tall lean, tanned -- though lily-white under the shirt -- heroes who rode through purple sage made dangerous by dirty villains, red Indians and swarthy 'greasers,' only occasionally being helped by 'good Indians' and 'proud Spanish-Americans,' Even the Chinese survived in fiction, if only as pigtailed caricatures who spoke a 'no tickee, no washee' pidgin as they shuffled about the ranch house. Although the stereotypes were sometimes grotesque, all but one of the races and nationalities of the real West appeared in fiction.

"All but the Negro cowboy, who had vanished."

(Durham and Jones, The Negro Cowboys, page 2)

To direct the students' attention to the way stereotypes can have racial overtones, ask the students to observe, in their viewing of film and television cowboy stories, the types of characterizations assigned to persons of various racial or national origins -- fair-complexioned white men, Indians, Mexicans, Chinese, Negroes, etc. In the subsequent class discussion, have the students draw some generalizations on the basis of their collective observation regarding the racial types usually represented by the cowboy hero, the ranch cook, the villain, and the other stock characters of the "horse opera." Then read or project the above quotation from The Negro Cowboys to see to what extent the class agrees with the authors' statements.

Ask a small committee to report to the class on their findings from investigations (previously assigned) into the role of black men in American cattle industry of the nineteenth century. (Chapter 1 and the Epilogue of The Negro Cowboys offer a good summary, and chapters 5-11 contain short accounts of interesting "good guys" and "bad guys," such as Ben Hodges, Bose Ikard, Bronco Sam, Jim Simpson, Bob Lemmons, Cherokee Bill and Ned Huddleston. The photographs in the book may heighten the students' sense of reality about the cowboys of the period.)

Suggestions for general class discussion:

1. To what extent do these Negro cowboys fit the standard cowboy stereotype? How do they depart from it?

2. Can you detect any evidence in current literature and television programs that Americans are becoming more aware of the true roles played by persons of non-Northern-European origin in the development of the American cattle country?

F. Show the film The Real West (see Materials listing). As they watch, have the students fill in a chart with the headings PRO and CON. The PRO column would list those characteristics they see in the film which would help to prove the stereotyped image of the cowboy. The CON column would be characteristics that disprove the image. Discuss the lists and point out to the class that even their lists help to disprove the stereotyped image of the cowboy.

G. Culminate this section of the unit by doing the following:

1. With the class, list on the chalkboard all of the stories read in class and one or two things that each story tells about the cowboy, his appearance, his life, and his work.

2. From the list, have the students draw up a composite picture of the real cowboy and have them do one of the following:

    a. Write an extended definition of the real cowboy from the point of view of an informed student. Describe his dress, appearance, daily work, and other facets of his life.

    b. Draw two sketches of the cowboy -- one showing the stereotype and one showing the real cowboy.

    c. Cowboys of today often use airplanes, helicopters, jeeps, and two-way radios in their work. How might these developments affect the songs the cowboy sings as he works? Write a poem which reflects the life of a modern cowboy and his work. (Those musically talented may wish to set the poem to music and sing it to the class).

    d. In a paragraph tell why you would or would not like to lead the life of a cowboy.

3. Compose a list of terms from the stories read in class and heard on TV western programs that relate specifically to the cowboy and his occupation. Write a sentence for each of the words which implies its definition. (E.g., "chuck" means food: "The cowboy's pay will run from $30 to $75 a month with "chuck.")

The Frontiersman in Fact and Fiction

The frontiersman, a fearless, strong, uncannily knowledgeable loner, is ever ready and willing to pit his prodigious strength and knowledge against obstacles that seem unsurmountable, because he constantly dreams of a distant, vaster, boundless world. He is not confined to any period of history; he is the woodsman of colonial days, the pioneer of the wilderness, the builder who forged and laid the steel rails that swept the frontier westward, the spaceman, the nuclear physicist, and the Peace Corpsman of the modern era.

A. To motivate this portion of the unit, consult privately with two students beforehand to plan and prepare costumes for typical and modern frontiersman. Have one of the students plan to dress like a Daniel Boone (coonskin hat, fringed jacket, etc.), and the other student dress like an astronaut (space suit, mask, etc.).

1. Have the two students dress and report to class. Bring in the Boone-like frontiersman first and ask the students what he represents and how they know.

2. List on the chalkboard the things which the students think are stereotyped about the frontiersman. Discuss how he is similar to and different from the stereotype of the cowboy.

3. Ask: What is a frontier? (If the class relates the word to westward expansion, then ask them what has happened to the frontier.)

4. Bring in the student dressed as an astronaut. Have the class determine what he has in common with the western frontiersman. What is his frontier? (outer space)

5. Ask: What other kinds of people could be called frontiersmen? (Mountain climbers, underwater explorers, peacecorps workers, etc.) Revise the list of characteristics of the frontiersman to include characteristics of all these kinds of people.

   This much of Activity A can be done with carefully selected pictures, if necessary, instead of costumed students.

6. Recall the theme questions and adapt them to the stereotype of the frontiersman.

B. To examine the characteristics of a frontiersman and to contrast the western frontiersman with other types, have the students read "Daniel Boone" by Authur Guiterman (Worlds of Adventure).

Key Question: What does this poem show about the western frontiersman? How is he contrasted with other types of frontiersmen?

Suggestions for general class discussion:

1. The first three stanzas of the poem outline Daniel Boone's career. Summarize each in a single sentence.

2. What qualities does Daniel Boone have that are characteristic of all frontiersmen?

3. What is the purpose of the last stanza? How does it picture all frontiersmen?

4. What does the author mean when he says, "He has reached the goal where there is no goal"? How is this true of people who want to be frontiersmen?

5. What does the last line of each stanza tell you about Daniel Boone that is also characteristic of most frontiersmen?

C. To contrast the modern frontiersman with the western frontiersman, have the students read "The Strange Death of Louis Slotin" by Stewart Alsop and Ralph E. Lapp (Variations).

Suggestions for general class discussion:

1. Louis Slotin is a relative unknown. What makes his story worth telling? What reasons do the authors give for telling the story?

2. Of what importance is the element of "danger" to this story? To the story of any frontiersman?

3. How well qualified was Slotin for the work he was doing?

4. How is Louis Slotin similar to Daniel Boone?

Key question: Why could Louis Slotin be considered a modern frontiersman?

D. Continue the examination of the modern frontiersman with the reading of "Challenge of Fujiyama" by Richard Halliburton (Variations).

Suggestions for general class discussion:

1. How is Halliburton like Boone, Slotin, and frontiersmen in general?
2. What is there about this frontiersman that makes him different?
3. Did Halliburton accomplish anything good by risking his life in this fashion? Why did he do it?
4. What does the story of Richard Halliburton tell you about the frontiersman?
5. Why was Halliburton's climb even more dangerous than the one made by Colonel Lee? Find evidence from the story to prove your answer.
6. What is meant by the Japanese proverb quoted by the author?

E. Have an informal classroom debate. Resolved: That modern teenagers today are too conforming to be future frontiersmen. Have a pro side and a con side of two students each. Allow them to present their arguments and a brief rebuttal. Then, have the class act as jury to decide which team used the best arguments and presented them most effectively.

F. Identify and discuss TV shows presenting stereotypes of frontiersmen.

1. What characteristics are common to the characters and to the situations?
2. What elements, if any, lend a touch of reality?

G. Stories in Grade Seven anthologies which can be used to develop the concept of the frontiersman include the following:

Humphreville, Frances T. et al. On Target

"He Was an Average Teen-Ager" (from Seventeen magazine)
"I Got Let in on the Great Secret" by Scott Carpenter
"Wilber Wright and Orville Wright" by Rosemary and Stephen Vincent Benet

Jewett, Arno et al. Adventure Bound

"Test Pilot" by Bill Bridgeman
"Rocket to the Moon" by Donovan Fitzpatrick
"Miss Barton's In Charge" by Marion Wefer

"The Peanut Wizard" by Florence Means
"Henry Ford" by Sarah Bolton

Kincheloe, Isabel at al. Adventures For You

"Prairie Fire" by Laura Wilder
"Shawnee Captives" by Renick and Tyler
"Adventure Underground" by Tony Simon
"Young Audubon" by Constance Rourke
"Angus McGregor" by Lew Sarett

Leavell, Ullin W. et al. Reading with Purpose

"Wilderness Way" by Merritt P. Allen

O'Daly, Elizabeth et al. Adventures for Readers, Olympic edition

"The Laziest Man In The World" by Erik Barnouir
"Child Pioneer" by Honore Morrow
"Young Washington" by Arthur Guiterman
"Clara Barton" by Rosemary and Stephen Vincent Benet

Strange, Ruth et al. Teen-Age Tales, Book 2

"Kit's Big Decision" by Bill McMorris

H. To culminate this portion of the unit, have the class pretend that they are going to write a TV special called "The Frontiersman -- Then and Now." Ask the following questions:

1. What kind of characters would you have? What would they look like?
2. What type(s) of setting would you use?
3. What would be the basic plot of your story?
4. Why would it be difficult for you to present a single stereotype of the frontiersman?
5. How would the frontiersmen of the West be different from your modern frontiersman? How would portraying the two distinct types change the story, characters, and setting?
6. Whom would you use as examples of both Western and modern frontiersmen, other than those studied in class? Why?
7. What would you point out about the teenager of today, in relation to the development of future frontiersmen?

The Champ in Fact and Fiction

In this portion of the unit the champ is one who has excelled in sports, although selections dealing with success in other fields are included. It is hoped that the students will realize that becoming a champ means various things to the participants: a challenge, very hard work, help -- even sacrifice -- from friends and family, a test of character, a symbol of American freedom of opportunity, a form of recreation, a symbol of the joy of living -- all intermingled with the distinctively American characteristic which makes us love the do-er, the one who makes it to the top!

A. To motivate a consideration of "The Champ" as a stereotype, the teacher should prepare a bulletin board that deals with the theme of the successfull person, particularly the person who has attained visible success through physical prowess or has won widespread admiration for overcoming obstacles. (Use newspaper headlines, pictures from magazines which show victories, photographs or pictures of famous successful people, library book jackets on people such as Helen Keller, etc.) DO NOT put a title on the bulletin board.

  1. Show the bulletin board to the class and ask them what the various items on it mean to them.

  2. Lead the class in a discussion of the contents of the board and its relation to the idea of success.

  3. Have the students suggest a title for the bulletin board which will encompass all of its contents. (Try for something like THE CHAMP, although this particular label is not specifically necessary. Whatever title is chosen by the class is the name by which this stereotype should be referred to throughout this part of the unit.)

  4. Once a title is selected, relate the various items on the bulletin board to the title. (Two or three students may prepare a title and complete the board.)

  5. Induce the characteristics of a winner or champ and list them on the chalkboard. Comment on the differences among people who are classified as winners.

  6. Recall the theme questions of the unit and adapt them to the champ.

B. To investigate the theme of the champ in the field of sports, particularly baseball, read "Casey At the Bat" by Ernest Lawrence Thayer (Variations).

  Suggestions for general class discussion:

  1. In what ways is Casey like many popular sports heroes?

  2. How did the people of Mudville feel about Casey's strike-out? What does the author show about the fickleness of fans?

  3. This poem was written in 1888. Why do you think it has remained popular so long?

  4. Is it the setting, the action, or the character of Casey that makes this poem so funny?

  5. What technique does the author use to let the reader know that Casey has struck out before he actually tells you?

  6. Why is Casey considered a champ?

Two sequels which can easily be located have been written to this poem. The class may enjoy reading and discussing them, in which case these questions may be used:

1. Why do you think the sequels have been written?

2. What do the three poems have in common? How are they different?

3. What examples of baseball jargon can you find in the three poems?

4. What makes Casey seem like a real person? What is there about Casey that is similar to other "champs"? How is he different?

C. Ask the class what baseball star had the greatest number of all-time records. (Babe Ruth) See what kinds of things the students can recall about Babe Ruth. To examine the real character of Babe Ruth, read "The Bad Kid" by Babe Ruth as told to Bob Considine (Variations).

Key Question: What things does Babe Ruth tell you about himself that make him a distinct individual, unlike the stereotype of the usual champ?

Suggestions for general class discussion:

1. Babe said baseball was one of the big "breaks" in his life. What does he mean?

2. Did Babe Ruth blame his parents for the fact that he was a "bad kid"? What does he seem to understand about them?

3. When Babe stood on the pitcher's mound for the first time, he felt as if he had been "born out there", as if it were "a kind of home" for him. What do you suppose such a feeling about one's work does for a person? for his performance?

D. To help students understand that sports is not the only area in which the champ exists, read "The Most Important Day" by Helen Keller (Variations).

Suggestions for general class discussion:

1. In what way was Helen Keller a champ?

2. What influence did Anne Sullivan have on Helen's life? Find specific references in the story to prove your point.

3. Miss Keller says that Anne Sullivan "had a wonderful faculty for description." Find passages in the story in which the choice of words and images shows that Anne passed this faculty on to her pupil.

4. What special techniques did Anne Sullivan use in teaching Helen to engage in conversations? to read and to put words together into sentences? to learn the geography of the earth?

5. Helen speaks again and again of her growing sense of kinship with the world. What influence, do you think, did this feeling have on the rest of her life?

In order for the students to see the importance of sign language, not only in their own lives, but especially in the lives of the deaf and within cultural groups, have them read "Sign Talk" by Ernest Thompson Seton (Variations). After they have read the article, divide the class into groups of two or three, and have each group prepare to tell one incident from the life of Helen Keller to the class using only sign language. (They may use any form of sign language discussed by the author of the article.) After the brief narratives have been prepared, allow several of the groups to "tell" their stories and see how many in the class comprehend what they see.

E. To further examine the different types of individuals who are classified as champs, read "General Eisenhower's Narrow Escape" by John Carlova (Adventures For Readers, Olympic Edition).

Key Question: Which personal qualities helped make General Eisenhower a champ? Use the questions on p. 350 for class discussion.

F. Other stories that could be read include the following:

Humphreville, Frances T. et al. On Target

"Nobody's Better Off Dead" by Quentin Reynolds
"The Girl Who Wouldn't Give Up" by Alex Haley
"Everything Seemed Easy" by Tex Maule

Humphreville, Frances T. et al. Top Flight

"Crooked Arm" by Stephen W. Meader
"The Diving Fool" by Franklin M. Reck
"Secrets of a Champion Athlete" by Jesse Owens

Jacobs, Leland B. et al. Variations

"Kid at the Stick" by Mike Miller
"I Ran and Ran and Ran" by David K. Boynick
"Kate Shelley -- Iowa Heroine" by J. A. Swisher
"No One But the Babe" by Hector Stevens
"Something Out of Nothing" by Alice Cooper and Charles Palmer

Jewett, Arno et al. Adventure Bound

"The Crooked Arm" by Stephen Meader
"Under the Goal Posts" by Arthur Guiterman
"The Second Rater" by Lee Knight
"Skating" by Herbert Aisquith
"A Minute and a Half To Play" by Franklin Reck
"Run Boy Run" by William Herman
"Roosevelt in the Rough" by Jack Willis
"Lucky Lou" by Richard G. Hubler
"The Real Story of Rodger Young"

Kincheloe, Isabel et al. Adventures for You

"One Big Error" by Edwin Karner
"The Court Magician" by Jay Worthington

O'Daly, Elizabeth et al. Adventures for Readers, Olympic Edition

"My Athletic Career" by Betty Boyd
"Helen Keller" by Van Wyck Brooks

Pooley, Robert C. et al. Projection

"Harriet Tubman" by Ann Petry
"The Heart of Little Shikara" by Edison Marshall

G. To culminate this portion of the unit, refer back to the bulletin board prepared for motivation and ask the following questions in class discussion:

1. Considering the things we have learned about the champ and the various types of people who might seem to fit the stereotype of the champ, are there any changes you think we should make in the contents of this bulletin board? If so, what? If not, why not?

2. How does what we have pictured shed light on the stereotype of the champ? How does it show the unique qualities of various champs? What are these unique qualities that make each champ a little bit different?

The Super Salesman in Fact and Fiction

The super salesman (manipulator, smooth talker) has a skill with words that is almost phenomenal, but the clever use of language is only one part of his image. His quick wit and facile words are frequently used not only to extricate himself from difficult situations, but also to involve others in still more impossible situations. The derogatory connotations of the title should not obscure the fact that the inherent characteristics of this type are basic to the success of many persons in public life. In no other of the types studied is the knowledge of human nature so evident and so necessary.

A. Introduce the concept of the super-salesman by:

1. Examining carefully selected comic strips such as "Pogo," "Li'l Abner," "Andy Capp," "Peanuts," and "The Wizard of Id." Ask in regards to each character:

   a. What is his purpose?

   b. What "line" does he use to sell his idea or story?

2. Listening to a number of commercials taped from television or radio. Include a variety of types, e.g., the hard sell, the soft sell, the phony testimonial, and the humorous sell, as well as those that use obvious propaganda techniques such as the band wagon or the glittering generality. Discuss:

   a. What do these commercials have in common? (the desire to sell a product, persuasiveness, etc.)

   b. What effect do such commercials have on listeners?

c. What elements of the commercial openly "sell" the product? What elements subtly "sell"?

3. Observing, on a TV set in the classroom, how a clever person can get information from another person without the second person fully realizing what is happening. Some of the interview shows or daytime serials could be used for this. Discuss:

   a. What is the first person selling?

   b. What is he getting in return?

   c. Why could he be called a super salesman?

   Induce a tentative definition of the super salesman by identifying his typical manner and his various techniques. Conclude by asking: Where do we get our concept of the super salesman? (from experience, radio, television, books, etc.) Why is it important that all people have some of the qualities of the super salesmen?

B. To recognize how a "fast talker" qualified as a super salesman, read "Necktie Party" by Henry Felson (Variations).

Suggestions for general class discussion:

1. How did Shawnee Sam trick the sheriff and his posse into delaying the hanging?

2. For what reasons did Shawnee Sam really deserve hanging?

3. What things in the story reveal the Texan's pride in his native state?

4. Why was this story unknown for so long?

5. A tale such as this one is often exaggerated. What real situation could have been the basis for this story?

6. Why would you classify Shawnee Sam as a super salesman?

7. What makes Shawnee Sam a unique individual?

C. Conduct a discussion on propaganda techniques, e.g., testimonials, name-calling, slanting, glittering generalities, and "plain folks." Use examples from current periodicals to induce definitions of each. Teachers may wish to check a reference such as Clark, et al, Civics for Americans, pp. 48-52, before planning this lesson. Some pupils may enjoy applying these propaganda techniques to original commercials which they read or dramatize for the class. Conclude by discussing:

   a. What advantages can the smooth talker gain by using these techniques? What disadvantages may result?

   b. What effect could the choice of speaker have on the public's acceptance of the propaganda?

   c. Which types of people would manipulate others by using each of the techniques? Give specific examples of the audience that might react favorably to the use of each of the techniques.

d. Which propaganda techniques are most prevalent in commercials and advertisements today?

e. What are some of the clues that indicate whether the propaganda is being used for legitimate or for dishonest purposes?

D. To understand better how the super salesman is a manipulator read many of the following stories.

Jacobs, Leland B. et al. Variations.

"Equal Voice" by Gilbreth and Carey
"Charles" by Shirley Jackson

Bailey, Matilda et al. Worlds of Adventure

"Split Cherry Tree" by Jesse Stuart
"Homework" by Helen Louise Miller
"Father Teaches Me To Be Prompt" by Clarence Day

Kincheloe, Isabel et al. Adventures For You

"Calendar Brain" by William Woodall
"Mother For Mayor" by Helen Louise Miller
"The Blanket" by Floyd Dell
"Skippy Finds a Home" by Stephen Meader

Jewett, Arno et al. Adventure Bound

"Escape Was His Business" by Harold Kellock
"I Remember Mama" by John Van Druten

O'Daly, Elizabeth et al. Adventures For Readers, Olympic Edition

"The Red Apple" by Mark Hager

E. As culmination of this part of the unit, have the class refer to their list of characteristics of the super salesman.

1. List all the stories, plays, poems, etc., studied about this type. Ask the class to point out the characteristics of the super salesman in each story that make him similar to the stereotype discussed earlier in class. Have the students bring out the different characteristics of these people that make them unique.

2. Have the class collect articles from newspapers and magazines about people who might be classified as super salesmen. (This should be assigned bekorehand.) Discuss the people who are subjects of the students' collections. List their individual qualities and determine the similarities and differences between the stereotype and the actual person.

3. Ask one-half the class to write a paragraph describing the "super salesman" as a stereotype. Ask the other half to write a paragraph describing "What a real super salesman is like." (Followup this assignment by having the paragraphs read, and point out that no one really super salesman has all the qualities inherent in super salesmen.)

F. Students of all ability levels, at this time, should read the novel Tom Sawyer. The purpose is not only to show the relationship of Tom Sawyer to the "flat" characterization of a super salesman but also to show that Twain has expanded him into a rounded character that goes beyond the stereotype.

The plan for teaching the novel should follow these major steps:

1. Introduce the novel with a motivating activity.

2. Assign the reading of the novel in its entirety, asking the students to keep in mind a key question; e.g.: why would you consider Tom a typical American boy?

3. Examine the novel for its narrative elements: setting, plot, and characterization. The teacher should formulate questions and activities to promote understanding and enjoyment.

Conclude by discussing the following questions:

1. Which characters could be classified as stereotypes? Why?

2. Which people in the story begin as flat characters and are expanded into rounded characters?

3. Why does a skilled author like Twain use stereotypes for minor characters? What advantages does the author have in using this technique? What does it do for the reader?

4. How and why did your impressions about characters change as you continued your reading? What does this tell you about "first impressions" in life, as well as in literature?

After the completion of Tom Sawyer, some classes may wish to read a second novel. Johnny Tremain (related to the frontiersman), is recommended.

Note to the Teacher: For specific suggestions regarding the possible development of questions and activities for the study of a novel, see the ninth grade unit "Coming of Age."

Reasons for Stereotypes in Fact and Fiction

This section of the unit is designed to show the students the reasons for stereotyping: stereotypes are easily recognized, stereotypes are easily remembered, stereotypes strike full force at once, and stereotypes produce a humorous effect. The main reason that people in everyday life tend to think of various persons in terms of stereotypes is that their lack of information about these persons prompts them to over-generalize. Incorporated in this section are the two semantic concepts, "Everything and Everybody Changes" and "You Can't Tell All About Anything."

A. To develop an understanding of the process of change in people which makes them individuals rather than stereotypes, have the class read "Big Shot" (Variations and Adventures For You).

1. Which characters change the most during the story?

2. What are the reasons for the change in Robbie? in Clyde?

3. Are these changes realistic? Do cowards and bullies change in real life? (If a man was a bully at the age of ten, would he still be a bully at 65?)

4. What are possible reasons that the author doesn't have Mrs. Landis change in the story?

5. To show how it is impossible to tell "all" about anything or anybody, ask the class if it would be possible to tell all about Clyde's family and their relationship, as was done with Robbie's.

   a. What was Clyde's mother like?
   b. Did his father beat him?
   c. Did some older brother pick on him?
   d. Did he fail in school because no one cared at home?
   e. When did Clyde first act as a bully?

Try to get generalizations from the class similar to the following:

It is impossible to tell "all" about anyone or anything.
The speaker or writer uses certain details either because those details help achieve his purpose or because he is ignorant of other details.

6. To further develop the concept that telling "all" is impossible, stage the following scene in your classroom.

   Have another teacher come into your class while you are in the hall. This teacher should walk around the room, pick up something from your desk, put it back, and then turn and walk out.

   When you come in, spend a moment at your desk and then tell the class that something is missing from your desk. Ask them if they saw anyone at your desk. Have a few tell what they saw and then have everyone write his version. Discuss:

   a. Was each version the same?

   b. Why couldn't any eyewitness give a complete description?

B. To initiate a discussion of stereotyping in real life, ask the class what descriptive details come to mind when the word "politician" is mentioned. Does the slick, crooked smooth talker image emerge? Why? (Books, magazines, movies, and TV have continually portrayed them this way.)

1. Ask the class to name other people who have been stereotyped in the minds of many. Answers from the class might include:

   soldiers
   teachers
   policemen
   old maids
   grandmothers
   Englishmen
   typical all-American boy
   the "girl next door"
   Negroes
   teenagers

2. Break the class into groups of six to eight and ask them to make a list of descriptive words and phrases that are commonly associated with each category of people named by the class.

a. When sufficient time has been allowed, have the recorder from each group read the list they have for one type. Have another recorder do the same one. The similarities should be evidence that stereotyping has taken place.

b. Have some other lists read which describe a different stereotype to further the concept.

3. To help the students recognize the reasons that people have for stereotyping certain groups in real life, ask the following questions:

   a. Why are teachers stereotyped by students? (The stereotype, a strict, fussy old maid, is easiest to remember and makes the biggest impression. It also is a source of humor.)

   b. Why would an easterner be likely to stereotype Indians? (Influence of movies, TV, and a lack of knowledge about real Indians.)

   c. Why might a person tend to stereotype Negroes? (Parental influence, community customs, and limited knowledge.)

   d. Why do most war stories written during wartime glamorize the soldier as a hero? (It serves a purpose. The reader associates himself with the character. This encourages patriotism and bravery.)

Discuss the reasons for other stereotyping until the class can make generalizations about key reasons for stereotyping.

C. Have each student choose one of the stereotypes discussed in B. 1. and write a paragraph contrasting a real person with the stereotype, e.g., a real teacher with the stereotype.

D. To learn about the uses of stereotypes, discuss entertainers who use stereotypes in their work; e.g., Jack Benny's use of the miser image.

Ask:

How do we know the character is a stereotype? (Exaggeration of selected characteristics)

Is this stereotyping deliberate?

Why do these entertainers use stereotypes?

E. To culminate this section of the unit, discuss the following paragraph:

With her hair up in a net and wearing a flowered print dress, covered by a white starched apron, Sarah Muffett opened her back kitchen door. Humming to herself, she stepped out on to the freshly scrubbed porch and was momentarily blinded by the glare from the snow-covered cornfield. As soon as she could see again, Sarah peered down the rural road, hoping to catch sight of her daughter and grandchildren. It had been a busy morning devoted to preparing the turkey and baking the pumpkin pies and now she was eagerly awaiting the arrival of her guests.

Discussion Questions:

1. What stereotyped characteristics of grandmothers are found in this paragraph?

2. Does this paragraph tell "all" about Sarah Muffett? What is missing?

   a. What details would you use to describe a thirty-five year old grandmother in an urban setting?

   b. Rewrite the original paragraph, changing Sarah to a seventy-year-old grandmother with arthritis.

   These activities should reinforce the concept that you cannot tell "all" about anybody and, therefore, some details are chosen and others are omitted.

3. To illustrate the concept that everything and everybody changes, have the students write a paragraph describing Sarah as a teen-ager enjoying a picnic with her peers.

Synthesizing Activities

A. Provide an opportunity to use the long-range activities in culminating the unit:

   1. Have the character sketches written by each student read in class (use about ten or twelve) and determine with the class how and why it is impossible to categorically classify actual people as stereotypes.

   2. Allow those students who did the notebook collection, silhouette, or caricatures to show their work to the class and explain it. An exhibit could be prepared for display in the classroom.

B. Show to the class the filmstrip "Americans All" (See Materials listing). The filmstrip emphasizes the national characteristics of all Americans, and in one sense it stereotypes the American, but it also points out the unique qualities in all American people which makes them individuals. The following questions can motivate the viewing of the filmstrip and can be used for class discussion afterwards:

   1. What concepts developed in this unit are reinforced in the filmstrip?

   2. What stereotype is presented on the filmstrip?

   3. What famous people represent the "American type"? What characteristics of the American are brought out by these persons?

   4. Of what importance are time (period) and distance (past, location, setting) to the development of a stereotype?

RELATED COMPOSITION ACTIVITIES

A. Use culminating activity 2-d, p. Th-9, writing an expository paragraph.

B. Use developmental activity A-6, p. Th-20, writing a descriptive paragraph.

C. Use developmental activity C, p. Th-21, writing a paragraph of contrast.

D. Use culminating activity 2-b, p. Th-22, writing a descriptive paragraph.

E. Use the Long Range Reading activity A-3, p. Th-2, writing a character sketch.

F. Create in writing an imaginary small town of stereotyped characters and describe Main Street and the people who live there. The towns from television shows like Mayberry, Dodge City, Petticoat Junction, or Peyton Place can be used as examples of the small town and its characters.

ADDITIONAL COMPOSITION ACTIVITIES

A. Use culminating activity 2-c, p. Th-9, writing a poem.

B. Use culminating activity E-3, p. Th-18, writing a descriptive paragraph.

C. Use culminating activity E-3, p. Th-22, writing a descriptive paragraph.

D. Use additional project 1-a, p. Th-3, writing an expository paragraph.

E. Have the students write an extended definition of one of the following:

1. The frontiersman
2. The cowboy
3. The champ
4. The super salesman

F. Pretend that you are Louis Slotin from the story "The Strange Death of Louis Slotin." Tell your readers why you seized the deadly metal, knowing it might kill you.

G. Write a paragraph of comparison and contrast in which you explain the similarities and differences between the frontiersman of yesterday and the frontiersman of today.

H. Complete this statement in a paragraph: "Not everyone can be a champ, but . . ."

I. Explain in a paragraph how and why locale is important to becoming a champ in athletics.

J. Some people think Halliburton in "The Challenge of Fujiyama" was a very brave man; others think he was a very foolish one. Take one of these views and find enough passages from the story to write a paragraph to prove your viewpoint.

RELATED LANGUAGE ACTIVITIES

A. Use developmental activity B-2, p. Th-20, writing a descriptive list of words and phrases.

B. Use culminating activity F-3, p. Th-9, recording and explaining jargon.

C. To see how specific verbs can be used to create different impressions, investigate the last line of each stanza in the poem, "Daniel Boone," and determine why the poet uses "laughed," "cried," "sighed," and "laughs" and what different impressions are created with just a change of the verb.

D. To indicate the role of language in creating stereotypes, examine samples of "jargon," a type of speech used by members of certain professions and is understood by few people outside of those professions. For example, the world of entertainment uses a great deal of colorful jargon. Have the class see how many words they can find that are particularly related to that area, (e.g., Broadway Shows: kudos, trade reviews, first nighter, opening night, curtain call, call board, fold, orchestra pit, off-Broadway, Stage-Door Johnnies, etc.) Have the students explain how these terms are used in the entertainment world. Ask each student to list some jargon from a select profession and explain the meaning of each item to members of that field.

ADDITIONAL LANGUAGE ACTIVITIES

A. Throughout most of the article "The Strange Death of Louis Slotin" the authors have used verbs in the past tense; they were reporting something that had happened several years before. In paragraphs three through seven, they wrote as though the events were taking place at the very moment; that is, they wrote in the historical present. What is the effect of the present tense in those few paragraphs? Compare this with the first person narration used by the author in "The Challenge of Fujiyama."

B. At one place in the story "The Challenge of Fujiyama," the author says that if he had dropped his ice ax, he "...should have been left in a position that would have been extremely embarrassing." Just what would the situation have been? Would it have been more than embarrassing? This technique of presenting facts as though they were far less serious than they are is called understatement. The contrast between the real situation and the description of it is often so strong that the writer achieves a humorous effect. Halliburton uses understatement quite often. Find other examples of understatement in the story.

EVALUATION

A. Assign three or four specific TV shows for reviewing (e.g., a western, a situation comedy, a musical, a documentary, a personal interview, a drama, etc). The students should look for characters in the shows who typify the stereotypes discussed in the unit. Have the students record their findings on notecards using the following format:

Side One

Name of program ______________________________
Date viewed ______________________________
Name of Character ______________________________
Stereotype Represented ______________________________
Traits of the character which identify him with the stereotype:
____
____

Side Two

Qualities of the character which distinguish him as an individual:
____
____

B. A subjective evaluation of classroom discussion should be made by the teacher and students.

MATERIALS

A. Classroom anthologies used in preparing the unit:

Bailey, Matilda et al. Worlds of Adventure. New York: American Book Company. 1956

Humphreville, Frances T. et al. Top Flight. Chicago: Scott, Foresman and Company. 1961

__________. On Target. Chicago: Scott, Foresman and Company. 1963

__________. In Orbit. Glenview, Illinois: Scott, Foresman and Company. 1966

Jacobs, Leland B. et al. Variations I. Columbus, Ohio: Charles E. Merrill Books, Inc. 1966

Jewett, Arno et al. Adventure Bound. Boston: Houghton Mifflin Company 1956

Kincheloe, Isabel et al. Adventures For You. New York: Harcourt, Brace and World, Inc. 1962

Leavell, Ullin W. et al. Reading with Purpose. New York: American Book Company. 1959

O'Daly, Elizabeth et al. Adventures For Readers I, Olympic edition. New York: Harcourt, Brace and Company. 1958

Pooley, Robert C. et al. Projection. Glenview, Illinois: Scott, Foresman and Company. 1967

B. Recordings

Annie Get Your Gun. Day, Goulet. 12" 33 1/3 rpm. Columbia OL5960

Kennedy Wit, The. Jack Paar, narrator. 12" 33 1/3 rpm. RCA Victor VDM101

Songs of the Cowboy. Norman Luboff Choir. 12" 33 1/3 rpm. Columbia CL 1487

We Shall Overcome. Pete Seegar. 12" 33 1/3 rpm. Columbia CL 2101

Womenfolk, The. The Womenfolk. 12" 33 1/3 rpm. RCA Victor LPM 2832

C. Films and Filmstrips

1. Films

American Cowboy, The. color, 33 minutes. Ford Motor Company Film Library, 16 East 52nd Street, New York, New York 10022

American Memoir: Success Story. Rental fee. black and white, 29 minutes. NET Film Service, Audio Visual Center, Indiana University, Bloomington, Indiana.

Mark Twain's America. 54 minutes. Baltimore County Central Film Library, #992.66

Mark Twain and Tom Sawyer. 11 minutes. Baltimore County Central Film Library, #889

Propaganda Techniques. 12 minutes. Baltimore County Central Film Library, #940

Real West, The. 54 minutes. Baltimore County Central Film Library, #855

Mark Twain's America. B & W. 54 minutes. Baltimore County Central Film Library #4883. Television documentary that gives story of Mark Twain's life and concentrates on that part of his early life along the Mississippi.

Mark Twain and Tom Sawyer. 11 min. Baltimore County Central Film Library, #1466. Shows scenes of Mark Twain's boyhood: The original Clemens house, Mark Twain museum, Tom Sawyer house, Huck Finn's house, Cardiff Hill, the jail, Bear Creek, Jackson Island, the cave, other scenes of Hannibal, and Mississippi River scenes.

Mark Twain. color, 26 min. Baltimore County Central Film Library, #4658. Projects a film biography showing Twain's life and travels from Florida, Missouri, to Hartford, Connecticut, from early boyhood in Hannibal, Missouri, to lionized literary figure on both sides of the Atlantic, a 19th and 20th century legend, in American letters. Mike Wallace narrates.

1776. (2 parts) color. 54 min. Baltimore County Central Film Library, #4980. Part I. "1776" reviews the events leading to the outbreak of war. It is an overview of the events and men which brings the Revolution into perspective. Part II of *1776* - presents the Founding Fathers through scenes at Independence Hall, Washington's headquarters before the Battle of Trenton, Fort Ticonderoga, and Boston. Frederick March takes the role of Washington. From SAGA OF WESTERN MAN SERIES.

The Real West. Part I and Part II. B & W. 54 min. Baltimore County Central Film Library, #4612. Consists of a continuous series of "still" photographs depicting the entire forty years of the Western Movement. Humorously and cryptically narrated by Gary Cooper. Part I emphasizes the organization of the train, gold mining and the birth of western towns. Part II continues the movement rhrough various aspects, such as saloons, outlaws, railroads and Indians.

Grade Seven

Unit Stereotypes In Fact and Fiction

Adaptations for Less Able Students

General Approach to All Regular Units

1. Reduce the number and the complexity of objectives so that student attention is concentrated on one or two major ideas.

2. Devise procedures to be used in place of independent student reading that will provide the desired literature experiences. Consider the following procedures:

   a. The teacher reads a story aloud.
   b. The teacher summarizes difficult sections.
   c. The teacher records a story.
   d. Records, filmstrips, pictures, and films are used.

3. De-emphasize almost to the point of elimination all long-range or extensive homework assignments that students are expected to complete at home or without the teacher's help.

Activities	Consider these major adjustments: 1. Read aloud to the class. 2. Help the class, one step at a time. 3. Eliminate the most difficult parts.	Consider these minor adjustments: 1. Use fewer and easier questions 2. Assign this to the entire class. 3. Provide extra help.	Use these activities as they are written.
Long-Range	B-1a, B-1b (pg. Th-3)		
Initiatory	4, 5, 6	1, 2, 3	
Developmental (The Cowboy)	A-4, A-5, G-1, G-2d	A-1, A-2, A-3, C-1, F, G-2b	
The Frontiersman	A-3, A-5, A-6, B, F, G	A-1, A-2, A-4	
The Champ	A-1, A-2, A-3, A-4, A-5, A-6, B-1, B-2, B-3, B-6, C-1, C-2, C-3, F (On Target, Top Flight, Adventures For You)		
The Super Salesman	A-2, B, D, F	A-1a, A-1b	

GRADE SEVEN

DESIGNS IN ART AND POETRY

SCOPE OF THE UNIT

Introductory Note to the Teacher

> "Students who 'hate' poetry and consider it useless should be helped to realize that poetry is as useless as love and honor, truth and beauty, children and youth."
>
> Mark Neville

All teachers know that frequently our students fail to develop the respect for the arts that accompanies a more thorough acquaintance with their methods, media, and purposes. The poetry included in the junior high school program in English is, for that very reason, considered in relation to the other arts and is dealt with in "genre" units, that is units where only one literary type forms the basis of unit study. Ordinarily, such genre units are not suitable for junior high school courses because of the danger of placing too great an emphasis on the formal characteristics of the genre. However, precisely because students often learn to dislike poetry and frequently grow into adults who ask questions like "What's the good of all that poetry I had to study in school?" -- precisely for this reason have the teachers who prepared these units decided to establish a poetry sequence that explicitly confronts the problems of reading poetry with both understanding and enjoyment. The units prepared for the seventh, eighth, and ninth grade were prepared with the following assumptions in mind:

1. Art is a way of knowing about life that is as valid as that of the historical and scientific-mathematical disciplines.

2. Poetry, like all art, cannot really be appreciated unless it is also "understood."

3. A good way to understand and appreciate the arts is to take the artist's (or writer's) point of view, to consider the artist's purposes and methods.

4. There are various levels of understanding poetry -- the literal level (the "what-is-it-about?" level), the sensory level (the "imagistic," pictorial level of perception and the metrical level of rhythms and sounds), and the other levels of meaning associated with all literature (the psychological, philosophical, or "deeper idea" levels of meaning that we habitually discuss with our students under less technical or pretentious terms).

5. The levels of understanding expected of students depend upon their maturity and the nature of the poetry being considered with a unit.

6. A poem, like all works of art, should be read through in its entirety, discussed and enjoyed on the purely literal level and on

the level of spontaneous sensuous pleasure before any particular element within it is selected for analysis or special comment. At the lower grade levels of secondary school, no poem should be analyzed in detail at all levels of meaning. After any analysis of detail, the entire poem should be re-read so that the student leaves it with a realization that the "whole" is truly greater than the sum of its parts.

7. It should be possible to develop the capacity to understand and enjoy poetry of increasingly complex structure and subject if the skills in reading poetry are placed in some sort of sequence that stresses the gradual and progressive acquisition of these skills.

8. Poetry may be considered the prototype of all literature; consequently, improving skills in the interpretation of poetry should improve the ability to read any literary work.

In achieving the objectives of the unit that follow, the teacher should keep the enjoyment of poetry paramount. The poems that have been recommended for use in developing the concepts (See "Developmental Activities") were selected because they are relatively easy to understand on the "literal" level and because their images and rhythms and sounds are recognizable to most students of this age level. The emphasis on the subject matter of art initiates the study of poetry at the narrative or literal level, which is the simplest and most enjoyable way to begin. The additional activities on the patterns of art and poetry stress the most fundamental concepts about rhythm, sound (rhyme, in this unit), and concrete images based on direct observation of human beings and their urban, suburban, or rural environments.

Much oral reading by both teacher and students, supplemented by all the multi-sensory approaches through art and music, recordings and filmstrips that are suggested in the unit activities and lists of related materials will enliven the more detailed study of individual poems. Do not spend too much time on any one poem. If students become bored, discouraged, or restless, go on to other poems or vary the type of activity from reading to writing, from writing to oral interpretation, from individual readings to choral readings.

Unit Objectives

The emphases in the seventh grade unit that follows are stated in the unit objectives. These are:

A. Concepts and Generalizations: To help students understand that

1. Art is a way of knowing about life.

2. Art is not the same as life because it is more selective and because in emphasizing various aspects of human experience, ideas, and perceptions it imposes a design or pattern that is not the same design as that of life itself.

3. Art may deal with any human experience, idea, or emotion.

4. The appeal of art is primarily to the feelings; therefore, the artist emphasizes sense perceptions and the affective values of his medium (words, in the case of poetry).

5. Poetry is one of the arts; consequently, it has its own medium -- words, sounds, and rhythms; its own ways of imposing patterns on life -- patterns of literal meaning, sensory patterns of imagery and sound, and the patterns of deeper meanings about the nature of the human experience.

6. The patterns of poetry are established by repeated sounds, words, images, and ideas. They are dramatized by contrast.

7. A poem is a "whole" work of art; the design in the poem results from the interactions of the patterns of word meanings and sentences (literal level), the patterns of image and sound (sensory level), and the patterns of deeper insights and meanings.

B. Attitudes and Values: To help students

1. Respond to the sensory appeal of poetry and all the arts.

2. Value the insights into human life and experience that the arts (including poetry) can provide.

3. Appreciate the skills of the artist (poet).

C. Skills: To assist students in developing the ability

1. To observe the kinds of patterns and designs that exist in all art,

2. To note repeated words (rhyme), sounds, rhythms (stress patterns) that form the design of a poem,

3. To observe the relationship between these patterns and the mood or tone of the poem (in terms of the feeling it produces in the reader)

4. To differentiate between the denotative (literal) and connotative (suggestive) meaning of words.

5. To improve skills of oral reading, using punctuation and context as aids to interpretation.

6. To write original verse that uses a simple rhyme and rhythmic pattern (limericks, couplets, quatrains).

7. To summarize the literal or narrative meaning of a poem.

8. To identify the subject or topic of a poem.

Recommended Time Allotment for the Unit: Three to Four Weeks

ACTIVITIES

Long-Range Reading and Projects

A. Because this is the first in a series of poetry units throughout the secondary school program, outside reading should be an attempt to extend the basic skills and concepts emphasized in class rather than a more intensive study of a particular type of poetry or a particular aspect of poetry. Each student should be asked to explore collections of verse in the library, in periodicals and other easily available sources -- with the purpose of establishing the wide range of subject matter poetry deals with. To report on this reading, students should be asked to hand in short summaries or paraphrases of the content of the poem, together with a notation about the general pattern -- number of lines to a stanza, places where rhymes occur. Have students select for review the five-to-ten poems that dealt with the most unusual subjects or which appealed most to the students' own interests. The reports may be made on 3 x 5 cards or on mimeographed forms supplied by the teacher.

A sample report on the poem "Fog" might look like this:

Student's Name ____________
Title of Poem: "Fog" Author Carl Sandburg
Book in which poem appears Collected Poems of Carl Sandburg
(Publisher ____________; Date of publication ____________)
Summary (Paraphrase) of content:
The poet describes the fog over the harbor as if it were a cat that comes quietly, stays for a while, and then disappears. The fog is like the cat in the way it moves without being noticed.
Patterns of rhyme or rhythm:
This poem has no regular rhythm or rhyme.

B. In addition to this required reading assignment, each student will be asked to select a piece of music and a painting that they believe transmits a mood or feeling similar to that of a poem read by the class.

C. The keeping of notebooks of favorite poems should be discouraged for it becomes nothing but an exercise in destroying old magazines and in busy-work copying. There is no reason, however, that students should not be encouraged to bring their favorite poems to class, to read aloud to the group. This type of activity should, however, be geared to the improvement of oral reading.

D. Each student will be asked to write certain types of original verse. Students who particularly enjoy this activity might want to write additional poems. Or they could serve as class editors to select and "publish" a class or grade-level collection of the original verse voted best by the class.

Initiatory Activities

A. One of the best ways to motivate the study of the subject matter of poetry and of the arts in general is to set up on a bulletin board a display of pictures, photographs of sculpture and architecture, and poems that deal with all sorts of experiences or perceptions. Place in the center of the bulletin board a poem and a picture (not necessarily related in mood or subject) which are untitled. On a nearby blackboard, have students suggest titles for each, and at the end of the week (preferably at the beginning of the period on Fridays), have the class vote for the best title. Use the short period of discussion following the choice of titles to discuss the relevance of the title to the mood or feeling or subject of the picture or poem. Discuss ways this feeling has been transmitted to the viewer or reader.

Change the pictures and poems every week during the unit, and relate new concepts that are being developed to the selection of the best titles. (Perhaps the teacher could devise a simple "prize," such as a paperback collection of poems, or a print of a favorite painting.)

B. Another way to begin is to duplicate a prose version (composed by the teacher) of a poem. Discuss the content of the prose version; then present the class with the poem on which the paraphrase was based. Help students to see that a poem is not really capable of being paraphrased except on the "story" or "what-is-it-about?" level. The poem as a whole is more than the content, the rhymes, the rhythms, the "pictures" that are created within it.

Developmental Activities

The Selectivity of Art

A. To help students see that the observer cannot make a complete record of any human experience, the teacher may use one or more of the following activities:

1. Have students attempt to make a complete record of everything they have done and thought since they got up that morning. Bring out how impossible this is by asking the following questions:

    a. Could you put down everything you thought of?

    b. Could you include everything you did? Every movement?

    c. Did you include the color of the socks you put on? The kind of toothpaste used? The number of steps taken?

    d. Do you think this account is interesting to read? Why not?

    Next, ask students to take only one or two minutes and write about something they have done that day. Note that with a time limit they will select the most important thing. Discuss whether or not this is more interesting that the first account.

2. Ask the class if they think they could record everything that had occurred in the last class they attended. Discuss what would be omitted. (Begin to get the idea of emphasis and focus on what is considered important or interesting across.)

3. Examine a school newspaper account of a recent school event. What has been emphasized? What is omitted? Why? Why is more omitted than included?

4. Read or listen on radio or television to an account of a recent sports event. What kinds of details are included? Which are

omitted? Why? Would it be possible to report the same event from different points of view, both of which were accurate, but both of which included or omitted different details? Explain.

5. Read aloud a short biographical sketch (from the encyclopedia, for instance) and discuss what sorts of things the author omitted. How does the author's purpose, as well as the length of the article or sketch, determine what details are emphasized?

Summarize the results of these activities by generalizing about the impossibility of including all details as they appear or happen in actual life; the undesirability of even attempting such detailed reports because they would be formless and monotonous, the principle of selecting points of emphasis, the ways to achieve emphasis, and the relationship of the focus on several aspects of a subject or experience to the omission of the playing-down of other aspects.

B. To develop the concept that art is more selective than life, have the class examine photographs where the photographer emphasizes certain objects or designs. Have the students suggest details that may have been excluded or played down. What do you think the photographer was trying to emphasize? Why? How does he achieve his purpose?

The following photographs would be appropriate:

Any of the Karsh photographs

Steichen's photograph of life mask of Lincoln with Carl Sandburg's hand (p. 142, What Is American in American Art?)

Stieglitz - Georgia O'Keefe's Hands (p. 139, What Is American in American Art?)

Richard Avedon - Marian Anderson (p. 145, What Is American in American Art?)

Aubrey Bodine - Fort McHenry (p. 38, My Maryland)

Aubrey Bodine - The Gentle Folk (p. 73, My Maryland)

Aubrey Bodine - Bethlehem Steel Co. (p. 52, My Maryland)

The following paintings may be used for the same purpose:
(These slides are available in the art department of the school.)

Wyeth - The Hunter, Slide MA-36

Max Ernst - Forest and Sun, Slide MA-28

Rembrandt - Lucretia, Slide D-13

Wyeth - Albert's Boy, Slide MA-36

W. Homer - Fog Warning, Slide 1 202 0039 Sandak

(Note: The filmstrip that has been prepared to accompany the junior high school poetry units contains examples of photographs and paintings that could be used with this activity also.)

C. Use the following paintings to help the class notice how the artist changes color, shape, and space relationships to achieve emphasis. Have the students try to determine what the artist was trying to emphasize.

Van Gogh - *The Starry Night*, Slide 8 VG-6

Levine - *Gangster's Funeral*, Slide AA-14

Chagall - *I and My Village*, Slide MC-1

Dali - *Persistence of Memory*, Slide MA-19

Munch - *Anxiety*, Slide MA-34

Wyeth - *The Hunter*, Slide MA-36

Next, have students imagine that they are going to paint a picture of the school and have them decide what part of the school they will choose, what color will predominate, what objects they will enlarge or make smaller, what they will omit. Have them explain the reason for their choices. Try to bring out that their painting will probably reflect their feeling about that area of the school.

Students might also try to imagine how they would paint a favorite possession, their room, their home, a classmate. (Point out the sensory effect of various colors.)

D. Have students take photographs of each other in which they select and emphasize a particular facet of a person's personality.

E. Have students find caricatures of famous people to note what characteristic is exaggerated. Discuss ways in which the caricaturist may have arrived at the choice of the characteristic to be featured. What methods does he use to give this feature prominence?

The Designs of Art: Patterns of Repetition and Contrast

F. Have the students engage in these activities to learn how the artist imposes patterns of repetition and contrast:

1. Examine some Aubrey Bodine (or Kniesche) photographs for repetition of shapes:

Tomatoes (p. 119, *Chesapeake Bay and Tidewater*)

Gun Barrels (p. 88, *Chesapeake Bay and Tidewater*)

Land of Blackwater (p. 30, *Chesapeake Bay and Tidewater*)

Indian Corn (p. 19, *My Maryland*)

House Pattern (p. 59, My Maryland)

Cubist Design (p. 46, My Maryland)

Ask students to bring other examples from the newspapers to class for display. Look for patterns of shape and line in the classroom or outside the window that a photographer such as Bodine might notice.

2. Examine paintings for repetition of shapes, and colors, and lines.

Van Gogh, Starry Night, Slide 8 VG-6

Leger, Three Women, Slide MA-9/41

Miro, Lovers Ballad, Slide FP-90

Gauguin, The Day of the God, Slide PG-1

3. Look in magazines for ads or illustrations that repeat shapes or colors.

4. Take photographs of interesting patterns in "settings," buildings, landscapes of the neighborhood and its environs.

5. Study paintings for patterns of contrast, either in color or shape.

Munch, Dance of Life, Slide MO-16

Kline, Bridge, Slide MA-64

Kandinsky, Black Lines No. 189, Slide FP-78

Paintings by Klee, Miro, and Braque are also useful here.

The Appeal of Art to the Senses, Emotions, and Feelings

G. The activities that follow develop the concept that art may take various forms, and use various media, but its main appeal is to the senses.

1. Play a popular recording, such as one of the Beatle or Beach Boys recordings, and ask the class not to show any reaction: no tapping of fingers or feet. Discuss how and why it is difficult to resist. Point out that music is one of the arts and like the others -- painting, for instance -- is designed to appeal to one's pleasurable sensory feelings.

2. Play the popular recording again and analyze what their reaction is -- excitement, perhaps. Next have the class choose from a collection of impressionist or abstract paintings the one that they think best expresses the mood of this selection. Draw any parallels in essential appeal that are readily apparent.

3. Play several other musical selections which create different moods and have the students match them with various paintings.

Recordings:

A Herb Alpert record

A Sousa March

Til Eulenspiegel by Richard Straus or Pictures at an Exhibition by Mussorgsky

Finlandia by Sibelius

Paintings:

Wyeth - Christina's World or Albert's Boy, Slide PC 4-36

Mondrian - Broadway Boogie-Woogie, Slide MA-56

Max Ernst - Forest and Sun, Slide MA-28

Cezanne - The Village and the Sea, Slide PI-1

Miro - Lovers Ballad, Slide FP-90

Monet - San Giorgio Mazzione, Slide PI-1

(Note: Some of these paintings appear on the filmstrip that accompanies the junior high school poetry units.)

Literature (Poetry) as an Art

H. Like other arts, literature, in imposing a pattern on life, often changes the order of events. To help students develop their understanding of literature as an art, use the activities listed below. (This lesson merely provides an overview and therefore does not explore any of these characteristics of poetry in great depth.)

1. Ask the class to name the arts. List the different media they use to make "design" or pattern of the particular art.

2. Review the characteristics of art that have already been pointed out in the previous lessons:

   Art - selects
   changes
   imposes a pattern of repetition or contrast
   appeals to the emotions

3. Read the poem "Sea Fever" by John Masefield to see how it exemplifies the characteristics of art as listed.

   a. What information about the sea has the poet omitted?

   b. What does he tell the reader about the ship?

   c. What has he omitted about the ship?

   d. How much does he tell about where he wants to go?

   e. How much does he tell about what he has been doing?

   f. What patterns of repetition does the poet use?

   g. In what way does the poem appeal to the emotions?

   Familiar nursery rhymes might also be used here.

   Have the class write a short letter to a friend who lives near water, imagining they are this same man who wants to go back to the sea. Discuss how the letter differs from the poem. Which tells more? Which creates the most feeling in the reader?

4. Ask a student to read aloud the description of fog as found in the encyclopedia. Compare this account with that found in the poem "Fog" by Carl Sandburg. To show that poetry's effect is primarily on the emotions, use the following questions:

   a. Which selection makes the reader feel as though he is in the midst of the fog?

   b. Which selection creates a picture in the reader's mind?

   c. Which appeals to the person's senses?

   d. Which selection is accurate? (both)

   e. Does the longer selection give more information? Does it give a better idea of what fog is to someone who had never experienced fog?

   f. What details are omitted by the poet? Why?

   g. How does the difference in the *purpose* of the poet and encyclopedist account for some of the differences?

Poetry and Human Experience

I. To develop the concept that poetry as well as the other arts can take for its subject matter any kind of human experience -- the beautiful or the ugly, the insignificant or the lofty, the sad or the happy, the hated or the loved, use any of the activities that follow.

1. Announce that the School Board has just decided to extend the school year for another month. As the class reacts in horror, discuss the various ways in which they show their displeasure. Point out that their reaction to school was not too different from that of a Chinese boy many years ago. To show his dislike of a class, he wrote a poem.

   Read "The Child-in School" (p. 157, *Poems to Enjoy*) and point out that anything -- even a dislike of something -- can be the subject of a poem or a work of art.

2. To show that both the poet and the painter might create a work of art about something he dislikes or distrusts, paintings and poems like the following may be used:

Paintings:

Picasso - Guernica

Rembrandt - Lucretia, Slide D-13

DeKooning - Woman IV, p. 204, Book of Art, Vol. 8

Jack Levine - Gangster's Funeral, Slide AA-14

Poems:

"The Tomcat" by Don Marquis (p. 470, Variations)

"Death at Suppertime" (p. 130, Poems to Enjoy)

"Night -- and once again" (p. 174, Variations)

"Ask Daddy, He Won't Know" (p. 126, Poems to Enjoy)

These questions might be used to stimulate discussion of the poems and paintings:

a. How can you tell that the artist (poet) dislikes __________?

b. What is the first word that gives the reader a hint of how the author feels?

c. How might the artist paint a picture of the same subject if he approved?

d. Where could you find the same subject described without emotion?

3. The following poems and paintings show that the artist often creates a work of art about something he likes.

Paintings:

Cezanne - The Village and the Sea, Slide PI-1

Vermeer - A Woman Weighing Gold, Slide B-4

Poems:

"in Just spring" by e.e. cummings (p. 180, Variations)

"The Cowboy's Life" (p. 4, Poems to Enjoy)

"This is Just to Say" (p.160, Poems to Enjoy)

4. The poet writes about insignificant things as well as lofty subjects. Use for contrast with poems on more lofty subjects the poem about a cockroach, "Nursery Rhyme for the Tenderhearted" (p. 128 in Poems to Enjoy) with Psalm 100.

5. To demonstrate that poems may be about the ugly as well as the beautiful, contrast the poem "Scrubwoman" (p. 76, Poems to Enjoy) with "Camellia Petal" (p. 87, Poems to Enjoy). Have students look in magazines and other sources and bring in poems about unusual or seemingly "unpoetic" subjects. (See Long-Range Activity A.)

6. Contrast the poems, "Lament" (p. 122, Poems to Enjoy) with "Pippa's Song" (p. 102, Poems to Enjoy) to show that poems can deal with sad events as well as happy events.

Words as the Medium of Poetry; Media of Other Arts

J. The media of painting is paint, and of music sounds of instruments and of the human voice, but poetry uses language as its medium. Develop this concept with any of the activities that follow.

1. Hold up cards of various primary colors. Ask which colors evoke cheerful, peaceful, sad, depressing, or exciting feelings. (Or use film "Adventure with Color" to show how color affects moods.) Point out that the artist uses color-associations to help create a mood or effect. Ask the students to try to figure out what mood is suggested by the artist's colors in paintings like those listed below:

   Picasso - Girl with an Artichoke

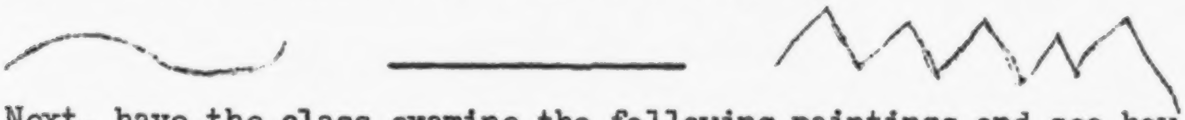
   Braque - The Portugese

   Picasso - Girl with Mandolin, Slide MA-4A

   Tamayo - The Singer and His Guitar, Slide FP-51-1

   Braque - Man with Guitar, Slide 2-FP-90

2. To show how the artist uses line to create certain effects, draw these lines on the chalkboard and ask which ones suggest excitement, which ones peacefulness or some other feeling.



   Next, have the class examine the following paintings and see how the artist has used lines to suggest excitement, repose, fear, etc.

   Munch - Anxiety, Slide MA-34

   Van Gogh - Starry Night, Slide 8-VG-6

   Miro - Lovers Ballad, Slide FP-90

   Mondrian - Apple Blossoms

   Picasso - Guernica

3. Play the record First Chair and discuss how the effect of each instrument differs from that of the other. (Instruments used on one side of the record are the trumpet, the flute, the oboe, and the bassoon.) Ask which one would be best for the composer who wanted to create each of these moods: sadness, excitement, tranquility, nostalgia, humor.

4. To demonstrate that the poet uses language, rather than color, line, or instruments, to convey his ideas, read the poem "Fog" by Carl Sandburg and investigate why "comes" is a better verb than "jump," "run," "leaps," "hops," etc. Examine the adjective "little" to see what happens if it is changed to "teeny," "miniscule," "small," "large," etc. Try changing "cat" to "kitten," "feline," "tomcat" or another animal and see what happens to the mood of the poem. Listen and see what happens to the mood of the poem. Listen to the sound of the words "moves on" and see what happens if they are changed to another verb. What similarity between fog and a cat is emphasized? Are fogs and cats generally considered similar?

5. Read "The Tomcat" by Don Marquis (p. 470 of Variations) and have the class see that the poet has to consider the denotation and connotation of a word as well as its sound, syllables, and stress.

   Have the class list all the words that describe the cat. Note that they help create the effect of a dangerous creature.

   Try to discover why the author describes the moon as a "blotched red moon" rather than a "round yellow moon."

   Examine the words "wail," "snaky," and "bony" to see that they have to fit the rhyme and rhythm as well as have the correct connotation and sound.

   (Other poems that may be used to observe the effect of certain words are the following:

      "Spanish Johnny" (p. 197, Variations) (See why "golden" is used so often. Why are the other colors fitting? Why so much use of color?)

      "The Fiddler of Dooney" by Yeats (p. 80, Poems to Enjoy) (Look for words that are musical sounding and see why they are used in this poem.)

      "Poem" by e. e. cummings (p. 148, Poems to Enjoy) (What is the effect when all the girls names begin with m? See what happens when one of the names is changed to "Hortense.")

      "End of Winter" (p. 181, Variations) (Examine the last three words for their sound and see what they might be imitating.)

6. Have students take the haiku, "Night -- and once again" and change the words, "night," "cold," and "rain," to others that will change the entire mood of the poem.

K. To demonstrate the importance of the exact word in poetry and to clarify differences in the uses of denotations and connotations of words, have students try to fill in missing words from the following stanzas by well-known poets:

1. "Above him maples at their bloom
   Shake April pollen down like_____" (stars)

2. "Sadly she twists a stubby braid
   And closer to the casement leans --
   A wistful and a ____ maid (lily)
   In moccasin and jeans...."

   "Launcelot with a Bicycle" by Phyllis McGinley, p. 115, Poems to Enjoy

3. "Ghost Lake's a dark lake, a deep lake and cold:
   Ice black as ebony, frostily scrolled;
   Far in its shadows a faint sound whirrs;
   Steep stand the _________deep, dark firs." (sentineled)

   "The Skater of Ghost Lake" by William Rose Benet

4. "Jeremy Randall skates, skates late,
   Star for a candle, moon for a mate.

   Black is the clear glass now that he glides,
   _____ is the whisper of long lean strides." (crisp)

   "The Skater of Ghost Lake" by William Rose Benet, p. 12, Comparative Narrative Poetry

5. "Whenever Richard Cory went downtown,
   We people on the pavement looked at him;
   He was a gentleman from sole to crown
   Clean favored and _________ slim. (imperially)

   "Richard Cory" by Edwin Arlington Robinson, p. 229, Comparative Narrative Poetry

6. "The old priest Peter Gilligan
   Was weary night and day;
   For half his flock were in their beds,
   Or under green sods lay.

   Once while he nodded on a chair,
   At the_____-hour of eve...." (moth)

   "The Ballad of Father Gillian" by William Butler Yeats, p. 373, Comparative Narrative Poetry

7. ". . . . And, yawning,
   In bed in my room, alone,
   I would look out: over the _____ (quilted)
   Rooftops, the clear stars shone.

"In Those Days" by Randall Jarrell,
p. 18, Selected Poems

8. "The winter owl banked just in time to pass
   And save herself from breaking window glass.
   And her wings straining suddenly aspread
   Caught color from the last of evening red
   In a display of underdown and quill
   To _________ children at the window sill. (glassed-in)

"Questioning Faces" by Robert Frost,
p. 63, In the Clearing

After the students have completed their suggestions, have them contribute suggestions for each verse in turn. Place the suggested word on the chalkboard, and have students give first the denotation or literal, explicit meaning of the word. Then have them discuss the connotative or associated meaning implicit in the word for them. Have the suggestions evaluated from the point of view of the suitability of the word's meaning in the context of the total excerpt, the number of different images it calls forth in the reader's mind, and the way in which it fits the rhythmic pattern. (number of syllables and stress needed in the space)

Then tell the students the words that appear in the original versions. Have a student check the denotative meaning of each in a dictionary. Ask these questions:

1. Why is the word "stars" an exact description of the maple-blooms? What are "maple-blooms?" Does the word "stars" have pleasant or unpleasant associations for you? Why is a one-syllable word needed here? Try a word like "planets." What is wrong?

2. What form class is "lily" (noun)? How is it used here? Why does it have more force than an ordinary adjective? What seems strange about using the word in connection with the type of girl described in the poem? How does this very contrast help you understand the girl and see another side of her?

3. Is "sentinel" usually used as a noun or a verb? Why is it especially appropriate here? What picture of the trees does it convey? What feeling about them? Why is it a good word for describing the rows of trees on a dark night?

4. "Imperially slim" means literally "as thin as an emperor." Obviously many emperors were not thin by any means. Why, then, is it an appropriate expression to convey the fact that Richard Cory is viewed as a superior person in the village where he lives?

5. Why is the use of "quilted" so surprising here? How does the very element of surprise attract your attention to the picture of the "quilted rooftops?" Is the picture an accurate one? Why is the word

"quilted" also appropriate in the context of the sentence? (The viewer is in bed, where quilts usually appear.)

6. What kinds of things do we usually think of as "glassed-in?" Have you ever seen a "glassed-in" stuffed bird, or a bird in a cage? How does the writer's use of this expression in connection with children, who are usually not glassed-in, help you view the freedom of the bird in this case?

Patterns of Poetry: Shape, Rhythm and Sound

L. Poetry looks different on the page than prose, and its shape is often a clue to its meaning. To help students see that the shape of a poem is often significant, the following activities may be used:

1. Hold up two pieces of paper, one with a prose selection on it and the other with a poem. Which is prose and which is poetry? How does the pattern on the page differ? Explore comparisons of paragraphs and stanzas.

2. Examine other poems (pp. 177-179 of Variations) and see how the shape of the poems gives a hint of the meaning.

3. Examine the following poems for the significance of their shape:

   a. "End of Winter" (p. 181, Variations) What effect is achieved by putting the last three words on separate lines?

   b. "in Just spring" (p. 180, Variations) Why does the poet space his words in this unusual way?

   c. "Poem" by William Carlos Williams (p.32, Poems to Enjoy) Why are the stanzas divided as they are? What is the effect of pausing between each stanza?

   d. "l(a" by e. e. cummings, (p. 104, Poems to Enjoy) Why is the poem arranged in this shape?

   e. "Cat" (p. 6, Poems to Enjoy) What connection might there be between the length of the lines and the way the cat and dog move?

4. Have students suggest what the shape of a poem might take if it were about any one of the following subjects:

   a snake
   a tree
   a giraffe
   a frog
   a train
   a skyscraper

M. All language has rhythm, and the use of rhythm to express emotion goes back to primitive tribal chants and dances. The poet manipulates the rhythms of language to unify and heighten the total effect of the poem. To show students how rhythm is achieved and how it affects the poem, the following activities may be used:

1. Play excerpts of the following rhythms and have the class clap in time with the music: waltz, march, jazz. Have a music student demonstrate on the chalkboard how the composer indicated the kind of rhythm he wished to be used. Point out how rhythm is achieved in music: additional stress on certain notes.

2. Have a student or an instructor from the music department demonstrate the effect on a simple tune when the rhythm is changed. For instance, change a waltz tune to a march and then to jazz. Point out that this is a matter of changing from a three-beat bar which stresses the first beat (downbeat) to a four-beat bar, and then to a four-beat syncopated measure.

3. To show how the poet uses rhythm to heighten the effect he wants to create, read "The Walloping Window Blind" (p. 17, Poems to Enjoy) and then use the following activities:

   a. Have the class clap the rhythm.

   b. Discuss what the rhythm is imitating.

   c. Why is the particular rhythmic pattern effective for this poem?

   d. Put two or three lines on the board and indicate the stressed syllables. Count beats to a line.

   e. Examine the word "hop-scotch" and notice where the stress is in the single word. Notice how the stress is shifted in the poem to fit the rhythm.

   f. Have class tell what happens in the poem and have them notice how different the effect is when there is no regular rhythm.

4. Read the following poems and examine principally for the use of rhythm:

   "Nursery Rhyme for the Tender-Hearted" (p. 128, Poems to Enjoy) How does the rhythm indicate that you should not take this poem too seriously? This poem is patterned after "Twinkle, Twinkle, Little Star." Why does this add to the humor?

   "Sea Fever" (p. 422, Variations) Contrast the rhythm with that used in "The Walloping Window Blind." What rhythm is the poet imitating?

   "Poem" by William Carlos Williams (p. 32, Poems to Enjoy) Have the class notice that the rhythm of this poem is not very pronounced. Discuss why this is appropriate. The poem has a very light stress.

   "maggie, and milly and molly and may" (p. 413, Variations) See how the rhythm adds to the swift movement of the poem. Compare this rhythm with that of "Sea Fever."

   "The Charge of the Light Brigade" (p. 579, Adventure Bound)

   "Hiawatha's Childhood" (p. 523, Adventure Bound)

N. Apply some of the concepts about the underlying rhythms of music and poetry in any of the following activities:

1. Help students compose the words to a tune that provides an easily discernible three-beat (waltz) pattern for each bar, or a four-beat pattern (march or hymn tune). Develop this activity by having certain topics suggested as the subject. Select one that appeals to a majority of the class and develop a "class model" at the board, using suggestions furnished by individuals. Be sure to give the group sufficient time to develop their contributions in writing, at their desks, before asking for class suggestions. As an individual assignment, have students select one of the other topics, or another aspect of the topic used in class, and attempt to develop a stanza or two on their own. (Limit the stanza length to four lines, and suggest that the second and fourth lines may rhyme.)

   The following day, have some of the attempts read in class and commented upon for interest, originality, pleasant effect of rhythm or word choice. Have the class practice tapping their feet lightly to a second reading of the poems, to decide whether the writer actually maintained the underlying three-stress or four-stress line (comparable to the beats in music).

2. Provide students with a three-stress line (trimeter) of very definitely recurring pattern. (Or use one of the poems produced by the students in connection with the preceding activity.) Have them try adapting the poem to a four-beat (tetrameter) line, without changing the essential meaning of each line. Show them how to add an additional stress by providing a two-syllable or three-syllable word or phrase that has only one heavy stress or accent. Discuss the difficulty of adding words and syllables without resorting to meaningless material.

3. Provide a passage of prose that has been summarized from a poem. Ask the students to try their hand at putting the content and some of the words into four-beat line or three-beat line stanzas.

O, Patterns of sound in poetry serve several functions: to enhance the pleasure of reading the poem; to unify the poem; to emphasize certain words that are important to the meaning of the poem; and to give pleasure. The poet creates patterns of sound by repeating sounds and by contrasting one sound with another. The most obvious kind of sound repetition is rhyme, which repeats the sounds of whole words.

1. Read a selection from a Dr. Seuss book and ask how many in the class recognize it and how many had Dr. Seuss read to them when they were small. Discuss reasons for their liking the stories even when they couldn't understand all of the words. What relationship between the listener's pleasure and sound of the words did you observe?

   Ask students to give examples of nursery rhymes and stories they liked because of the sounds of the words. Ask if they thought the rhymes help them remember the verses.

2. List on board a series of coupled rhymes. Analyze what is meant by "perfect" rhyme.

yertle - turtle

bed - ahead

rain - Spain

Note that all these words end in the same consonant or vowel, but that it is not the end consonant that determines the rhyme, but rather the accented vowel sound. To point this out, take the words, *bed* - *bad*, which do not rhyme. (painting - panting)

Note also that rhyming words do not have to have the same number of syllables. Give students a list of words to rhyme.

3. Read the nonsense poem "The Jabberwocky" (p.22, *Poems to Enjoy*) and find the rhyming words. Note if the rhyming words are to be found only at the ends of lines.

4. Have a student on one side of the room call out a word and have students on the other side immediately come up with a word that rhymes with it.

5. Read a poem in a foreign language (German or Russian) and have students raise their hands when they hear a word that rhymes with another. (Or use a *recording* of such poems.)

P. To help students see how rhyme helps unify a poem, use the following activities:

   1. Hold up a painting and discuss how the repetition of a certain color helps unify the painting. (Van Gogh's "Starry Night" might be used.)

      Explain to the students that in poetry, the use of repetition of sounds or rhyme often helps unify a poem. Read the following poem by Ogden Nash (p. 16, *Poems to Enjoy*) and notice how the rhyme helps hold the poem together:

      "I don't mind eels
      Except as meals
      And the way they feels."

      Change to the following version which has eliminated the rhyming words and notice that it is much less unified. Ask the class which version would be the easiest to memorize.

      I don't mind eels
      Except for eating
      And for touching.

      Or change the poem to a prose sentence:

      "I do not object to snake-like water animals, unless they are served for dinner, or unless I have to touch them." (From p. 25, *Poems to Enjoy*)

      Other poems that may be read to show the effect of rhyme on the unity of the poem are the following:

"Catalog" (p.62, Poems to Enjoy)

"The Duck" (p. 16, Poems to Enjoy)

As a composition exercise, provide excerpts of poems where the first of two rhymed words has been omitted. Ask students to supply rhyming words.

2. Ask the following questions about "The Sniffle" (p. 24, Poems to Enjoy)

   a. Which words are actual words?

   b. Which words are spelled differently?

   c. What is the effect of these words that are spelled differently?

   d. Where is the rhyme forced?

   e. How does the pattern of rhyme differ from "The Duck?"

   f. What is the effect of rhyming two words that follow each other in the line, "She's snivelly civilly."

Q. To establish the idea that repetition of sounds (rhyme) helps to reinforce the rhythm of a poem and to emphasize certain words that are important to the meaning of the poem, have them read the following poem:

"The Walloping Window Blind" (p. 17, Poems to Enjoy)

Have students list the words that rhyme and note that they are words important to the meaning of the poem. Have students find words that rhyme within the line and then find words that rhyme at the end of lines. Note how the rhyming of the words causes the reader to put more stress on the rhymed word. To illustrate, have students try reading the following line without putting stress on the word blew:

"No gale that blew dismayed her crew...."

Another poem that may be analyzed this way is "A Nautical Extravaganza" (p. 420, Variations).

R. Another effect of rhyme is to make a poem easier to remember. To demonstrate this fact to the students, have them read "Nursery Rhyme for the Tender-Hearted" (p. 128, Poems to Enjoy) through again and then close their books. Then read each stanza as far as the last word and see if the class can guess which rhyming word will fit.

Then have students bring in a commercial or ad that uses rhyme and discuss reasons why rhyme makes the ad memorable.

S. To apply in writing the concepts learned about rhyme and rhythm through reading poetry, use any of the following activities:

1. Search the advertisements for a limerick contest or a contest that provides the first lines of a quatrain or couplet and asks the

contestant to complete it. Have the students supply appropriate verses.

Or create your own class contest, based on material you develop and supply.

2. Duplicate a series of limericks (by Lear or by "hearsay"). Study the limericks on page 173 of Variations or on pages 140-141 of Poems to Enjoy. Develop the pattern for the poem by asking

   a. How many lines does a limerick contain?

   b. How many stresses are there to each line of a limerick?

   c. What is the rhyme scheme?

   d. What two words are found at the beginning of each limerick?

   e. What kind of subject matter does the limerick contain, serious or humorous?

   Following the form of a limerick, have the students compose original limericks. Suggest that they may find ideas for stories (for limericks are usually narrative) in the newspapers -- comic strips and feature articles especially. By changing the ending of the actual story to something ridiculous or unexpected, or by changing the personality of one of the actual participants in the event, they may produce verses humorous enough to be submitted to a school publication.

   (Note: Limericks are also fun to illustrate. Have the class artists supply line drawings for the limericks the class votes their favorites.)

3. Similar activities may be developed for short forms such as couplets and quatrains. A simple way to approach this activity is to provide a serious couplet or quatrain and have the class try to write a parody.

4. Have the students write a short jingle to accompany a television advertisement of a product they "create."

Synthesizing Activities

A. Plan a culminating activity for the reading of poetry that the class has voted the favorite poems of the unit. Have some that are appropriate for choral presentation given by groups of students. Others may be presented by individuals who read especially well. Have the class evaluate the quality of interpretation and presentation. Encourage students to memorize the poems they present, though memorization should not be required.

B. Present the awards for the best titles for poems and pictures. (Initiatory Activity A.)

C. Display paintings students have selected to accompany poems throughout the unit. (Or original drawings.)

D. Make a survey of the subjects of poems read outside class. (Long-Range Activity A.) Have some of the poems on the most unusual subjects read aloud.

E. Make a class collection of the original verses written by students that have been voted best by the class or by a group of student "editors."

RELATED COMPOSITION ACTIVITIES

There are two major types of composition activities provided in the unit: (1) the composing of short poems such as limericks and quatrains or couplets; and (2) paraphrases of various types. The purpose of the verse-writing activities is to deepen pupils' insights into the writer's point of view in literature, to provide an opportunity for them to manipulate language for pleasure; to express themselves imaginatively. These verse-writing activities should be directed toward the aptness of phrase and the rudimentary control of patterned rhythm and sound rather than toward the evaluation of the mechanics of written composition or any of the other criteria used for expository-type activities. It should be pointed out, however, that the writing of verse provides excellent opportunity to stress the importance of exact diction and simple, straightforward syntax. So-called "poetic" inversions and vocabulary should be discouraged. These kinds of writing activities should be graded with two grades -- one for the idea and one for the expression of the idea in verse. The recommended grades are simply Satisfactory and Unsatisfactory. The grade of unsatisfactory should be given only to those students who make no honest attempt to produce the assignment. Any child who has real talent for verse-writing will be rewarded by the other students' recognition of his ability as his verses are read aloud along with those of other students who are willing to share their attempts with large groups. In addition, if the work of the class as a whole is commendable, perhaps a class collection of verse (or a grade-level collection, with illustrations) could be issued as a group project.

The purpose of the paraphrase is to establish the need to understand the literal or narrative level of a poem well enough to summarize it. In no sense is the paraphrase to be considered the "meaning" of the total poem; it is merely a device to provide maintenance of reading skills and of the fundamental writing ability of explanatory prose. Paraphrasing activities (whether they take the form of straight summaries, of re-written versions of the poem into news stories or some other sub-genre of prose writing) should be graded as recommended in the bulletin: Evaluating Written Composition.

Oral activities in this unit are centered around oral interpretation of poetry. Suggestions for written composition activities appear in

Long-Range Reading and Projects: A and D

Developmental Activities N, P, R, and S

SUGGESTED RELATIONS TO THE LANGUAGE PROGRAM

The reading and writing of poetry offers countless situations for the study of language itself -- how it works, what its functions are, and what its relation to actual life and experience is. Throughout the poetry units for junior high school, certain types of language activities are emphasized for each grade level: those that will help the student appreciate the poetry itself or that will help him accomplish his own writing and speaking tasks more efficiently. The criteria for relating these language concepts to the unit includes, of course, the students' ability to handle the language concept itself. It is assumed that most students will be using grammatical materials recommended in the bulletin: A Guide to the Study of the English Language. These are based on structural linguistic principles, but they use mainly traditional terminology and include some concepts about sentences from transformational grammar. But grammar is only one aspect of language study, and though students should examine the functions of nouns and verbs, adjectives and adverbs in naming experience and describing it in literature -- their understandings of semantic principles, of language change, and of the intonation system of English is of even more fundamental importance in a study of poetry.

The primary language learning to be developed is that words, in addition to being the symbols used in ordinary life, are the artistic media of literature. This means that words must be considered as things in themselves, as building blocks to literary structures in addition to being the conveyors of the "Message" transmitted in daily living or in expository, "non-literary" writing, and speaking. Students can be helped to understand that the words we use in ordinary communication are forgotten, are unimportant to us as soon as our messages are transmitted and understood; in ordinary communication the words themselves call attention to the message. In literature, however, words take on the same interest as color in painting or as the texture of a note in music. Understanding this very fundamental language concept will help students realize the purpose of going beyond the mere "fun" of a poem -- though that is the main objective of reading poetry at this grade level -- to the consideration of the metrical and imagistic design of the literary work.

The major language concepts developed in this unit are

A. The denotation of a word is its "dictionary" meaning, the meaning that most closely connects it with the thing it stands for or denotes in the outside world. The denotation of a word is the "meaning" of the word most generally agreed upon. We must be careful to use words in their "plain sense" or the reader and/or listener will not understand the literal significance of our message.

B. The connotations of words are the meanings that are "associated with a word....in addition to its explicit meaning, or denotation." The writer deliberately uses words with many "layers" of meaning to him and his readers; the more meaning one word can evoke, the greater the writer's ability to compress an idea or a feeling into a few words. Because poetry is the most compressed form of literature, the use of connotations that add depth to the literal level of the poem is extremely important. Students should be helped to understand the denotations and connotations of the same word, especially in the case of words that are ordinarily considered synonyms.

C. If all art (including literature) produces some sort of emotional response then the affective uses of language -- the uses of language that influence others to feel, think, and perceive in a certain way -- must be emphasized in the study of poetry.

D. All language has rhythm that is "built" into the language itself (its intonation system). Poetry imposes another layer of rhythmic regularity on the natural rhythms of language by establishing patterns based on the repetition of heavy stresses or accents in lines of verse.

E. The rhymes of a language must be available in the language itself. Certain sounds are easier to rhyme in English than other sounds.

F. Punctuation marks and the subject-predicate order of a sentence help in oral reading of poetry. Activities that emphasize these language concepts are as follows:

Developmental Activities J and K (denotation and connotation; affective responses to language)

Developmental Activities M and N (rhythm)

Developmental Activities O, P, and S (rhyme, sound)

Synthesizing Activities A and D (oral interpretation)

In addition to the specific language learnings incorporated into the activities of the unit, the teacher will find numerous activities to have students strengthen dictionary skills connected with the changing meanings of words, the "special" meanings of words that have multiple or generalized meanings, and the etymologies of interesting words that appear in poems.

VALUATION

A. Display a painting that has not been discussed in class before and have the students select the patterns of repetition and contrast to be found in the painting.

B. Select a poem with which they are not familiar and have the students indicate the number of heavy or strong stresses in a line.

C. Play a waltz tune and a march or hymn tune, and ask students to "match" three and four-beat lines to these.

D. Select poems unfamiliar to the class and have the students name the rhyming patterns.

E. Have students explain what the rhyme adds to the following poem:

He clasps the crag with crooked hands;
Close to the sun in lonely lands,
Ring'd with the azure world, he stands.

The wrinkled sea beneath him crawls;
He watches from his mountain walls,
And like a thunderbolt he falls.

"The Eagle" by Alfred Lord Tennyson

F. Have the students pick out the line in the following limerick that doesn't fit the pattern:

There was a young lady named Bright
Who travelled faster than light   ("much" omitted from this line)
  She started one day
  In the relative way,
And returned on the previous night.

G. Have students take the poem "Stormy" (p. 61, Poems to Enjoy) and show how the poet handles the subject differently than an encyclopedia might. Why could this poem be called a work of art?

H. Most important of all, have the students evaluate the unit in terms of interest, enjoyment, and progressive understanding of poetry. These reactions should preferably be oral. Use questions like the following for small-group discussion and have each chairman present the opinions of the group in a short summary to the class.

  a. Have you enjoyed most of the poems read during this unit? Why or why not?

  b. Which poems did you enjoy most?

  c. Which did you like least? Do you think you disliked the subject of the poems, or did you find the poems difficult to read?

  d. Have you learned to understand poetry a little better? In what way?

  e. Do you enjoy writing poetry, trying to make the rhymes and rhythms come out as they should?

  f. Do you know now why poetry is so difficult to write? What is difficult about writing even simple poems?

  g. What kinds of patterns in poetry do you like best? How do you find these patterns?

  h. Why is poetry called an "art"?

MATERIALS

Books: General references for students

Jacobs, Leland B. and Root, Shelton L., Jr. Variations. Columbus, Ohio: Charles E. Merrill Books, Inc. 1966

O'Daly, Elizabeth C. and Nieman, Egbert W. Adventures for Readers, Book I. New York: Harcourt Brace. 1958

Petit, Dorothy. Poems to Enjoy. New York: Literary Heritage Series, Macmillan Company. 1967

Pooley, Robert C.; Grommon, Alfred H.; and Daniel, Edyth. All Around America. Chicago: Scott, Foresman and Company. 1959

Woolf, Leonard and Wellemeyer, L. Earl. Journeys in Reading, Book I. New York: Globe Book Company. 1965

Books: Resources for Teachers

Boynton, Robert W. and Mack, Maynard. Introduction to the Poem. New York: Hayden Publishers. 1965

Cooke, Olivia, Comparative Narrative Poetry. New York: Noble and Noble, Inc. 1965

Danziger, Marlies K. and Johnston, W. Stacy. An Introduction to Literary Criticism. Boston: D. C. Heath and Company. 1961 Chapter 2

Frost, Robert. In the Clearing. New York: Holt, Rinehart and Winston, Inc. 1962

Jarrell, Randall. Selected Poems. New York: Atheneum. 1964

Perrine, Laurence. Sound and Sense. New York: Harcourt, Brace and World, Inc. 1963

Sweetkind, Morris. Teaching Poetry in the High School. New York: Macmillan Company. 1964

Limericks:

Brewton, John and Sara. Laughable Limericks. New York: Crowell Publishing Company. 1965

Cerf, Bennett. Out on a Limerick. New York: Harper and Co. 1960

World's Best Limericks. Mt. Vernon, New York: Peter Pauper Press

Recordings

Britten, Young People's Guide to the Orchestra. New York Philharmonic, Leonard Bernstein, conductor. 12" 33-1/3 rpm. Columbia LM-2183

First Chair. Philadelphia Orchestra. Eugene Ormandy, conductor. 12" 33-1/3 rpm. Columbia LM-6077

Gerschwin, Rhapsody in Blue. Columbia Symphony, Leonard Bernstein, conductor. 12" 33-1/3 rpm. Columbia MS-6091

Haydn, Surprise Symphony. NBC Symphony, Toscaninni, conductor. 12" 33-1/3 rpm. Victor LM-1789; LS-2394

Mossorgsky. Pictures at an Exhibition. Philadelphia Orchestra, Eugene Ormandy, conductor. 12" 33-1/3 rpm. Columbia ML-4700

Sibelius. Finlandia. Grieg. Peer Gynt. Philadelphia Orchestra, Eugene Ormandy, conductor. 12" 33-1/3 rpm. Columbia ML-5596; MS-6196

Strauss, Richard. Til Eulenspiegel. Tchaikovsky. The Nutcracker Suite. New York Philharmonic, Leonard Bernstein, conductor. 12" 33-1/3 rpm. Columbia ML-5841; MS-6441

Resources for Visual Arts

A. Slides available from the school art department or from Universal Color Slide Company, 426 E. 89th Street, New York, New York 10028

B. Books available in school art department:

Praeger, Frederick A. The Praeger Picture Encyclopedia of Art. Frederick A. Praeger, Publisher. 1958 New York

The Encyclopedia of Art. New York: Golden Press. 1965

C. Other resources

Bodine, A. Aubrey. Chesapeake Bay and Tidewater. New York: Hastings House. 1954

Bodine, A. Aubrey. My Maryland. New York: Hastings House. 1952

Lipman, Jean. What Is American in American Art. New York: McGraw-Hill Book Company, Inc. 1963

Pennsylvania Academy of the Fine Arts. Andrew Wyeth. New York: Abercrombie and Fitch Company. 1966

Sylvester, David. The Book of Art, Modern Art, Vol. 8. New York: Grolier, Inc. 1965

D. Films

Adventures With Color. Color, 15 minutes. Free loan. Pittsburgh Plate Glass.

Four Artists Paint One Tree. Color. 10 minutes. BCFL. 4579

DESIGNS IN ART AND POETRY

Grade Seven

Unit Objectives

A. Concepts and Generalizations: To help students understand that

1. Art is a way of knowing about life
2. Art may deal with any human experience
3. The poet like other artists is concerned with selectivity, repetition, and mood.

B. Attitudes and Values: To help students

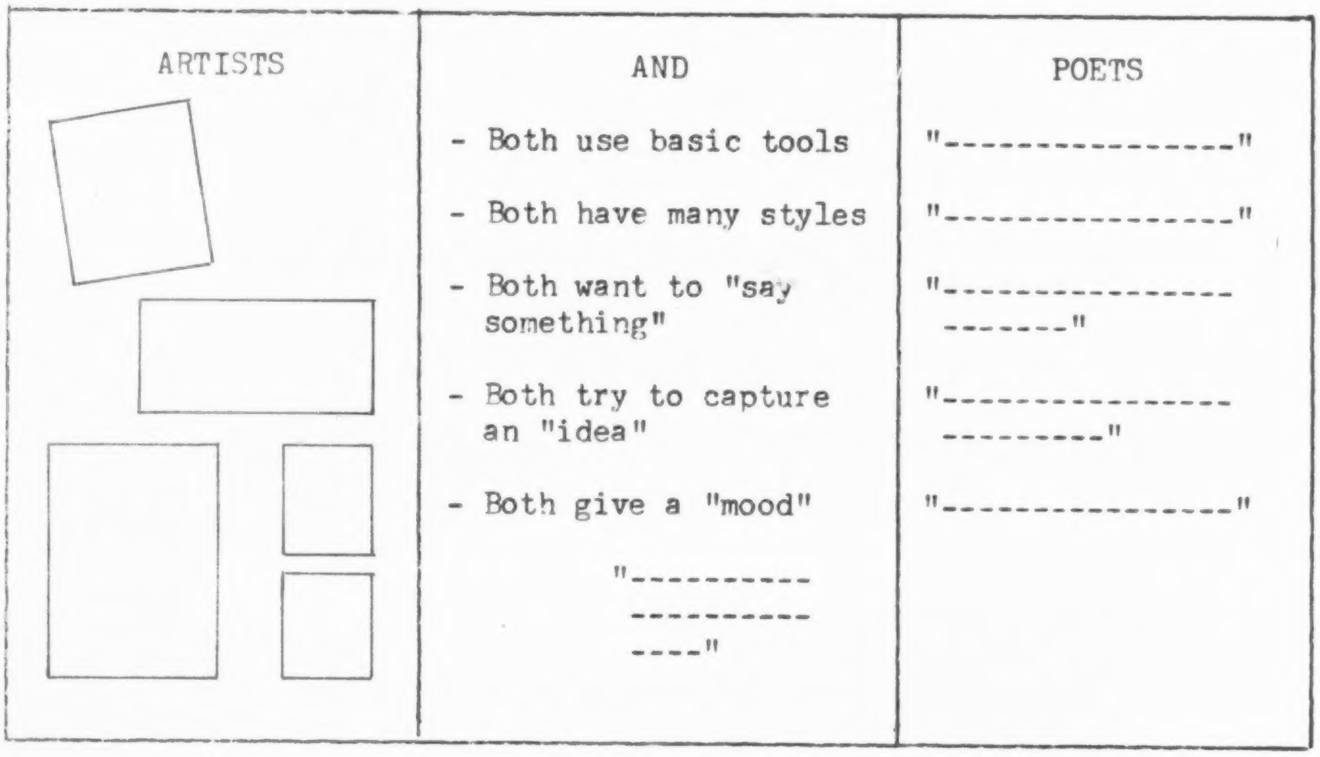
1. Respond to the sensory appeal of poetry and all arts
2. Value the insights into human life and experience that the arts give us
3. Appreciate the skills of the artist.

C. Skills: To assist students in developing the ability

1. To identify the subject or topic of a poem
2. To compare the concepts of art and music to poetry
3. To note the repeated words, sounds, and rhythms that form the design of a poem
4. To read orally.

Suggested Bulletin Boards

A. To visually illustrate certain traits shared by poetry and paintings, teachers and students can cooperatively develop a large bulletin board display, as indicated by the sketch and directions below.


ARTISTS
AND
POETS
- Both use basic tools
- Both have many styles
- Both want to "say something"
- Both try to capture an "idea"
- Both give a "mood"

1. Choose a long chalkboard or a bulletin board for your display and divide it into three equal parts. Place solid-colored paper across all three parts. Place the word "Artists" in the center of the top of the left section, and under it, mount several large colored pictures of famous paintings. The choice of paintings is important because it must reflect the diversity of art.

2. Place the word "And" in the center of the top of the middle section. Underneath it mount the following words in cut-out letters:

   - Both use basic tools

   - Both have many styles

   - Both want to "say something"

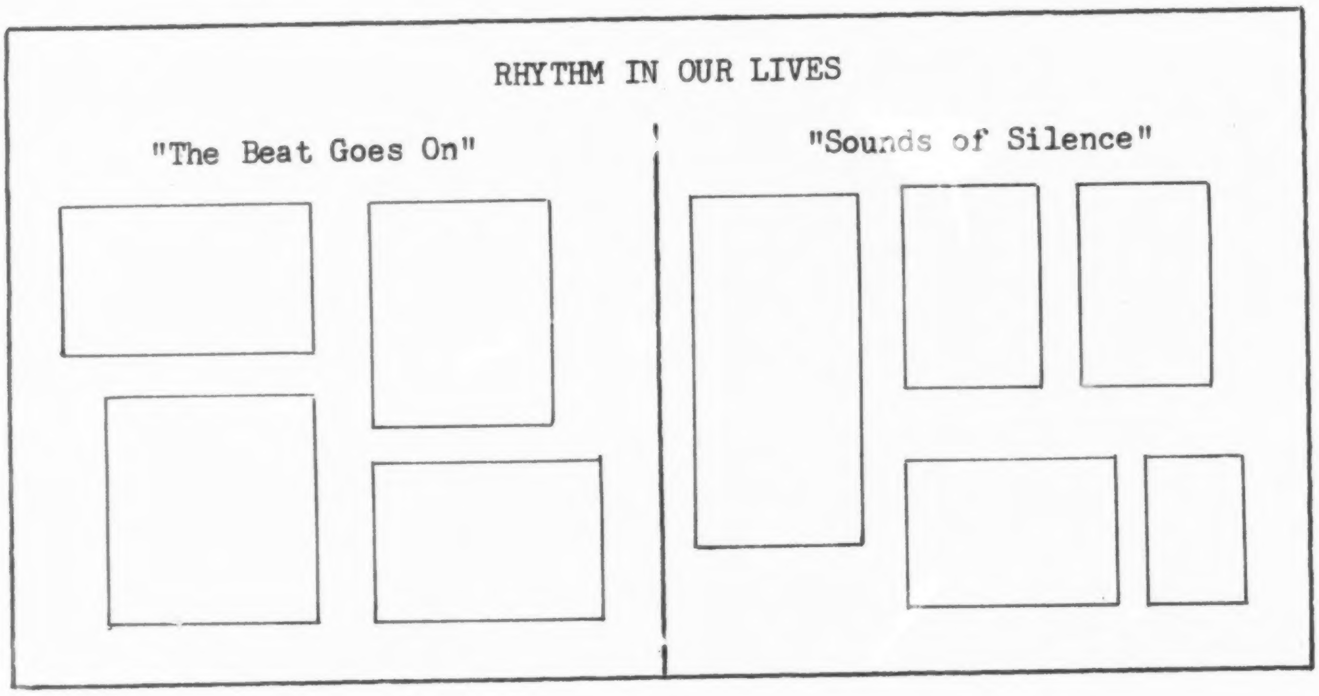
   - Both try to capture an "idea"

   - Both give a "mood"

3. On the last section place the word "Poets". Mount four or five quotations from famous poems. Try to choose from a wide variety so that you can quickly indicate the diversity in poetry.

4. Then place one picture in the middle section either on top or beneath the list. Next to it, place a quotation from a poem--one that matches in mood, subject matter and if possible the "message". Encourage the students to add to either side of the display as they discover new poems and pictures.

B. To show that the rhythm in poetry parallels the natural rhythm in life, make a display entitled Rhythm in Our Lives.

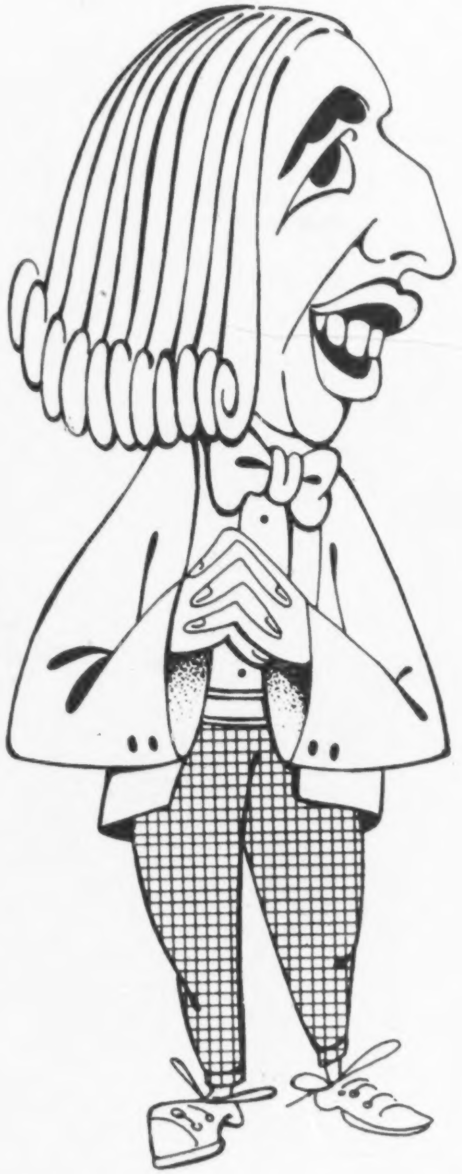


Choose a long bulletin board and divide it in half. On the left mount solid light paper for background. Use a darker shade for the right. Across the entire top place "Rhythm in Our Lives". Title the left side "The Beat Goes On" and the right "Sounds of Silence". Select pictures containing subjects which would bring to mind rhythm or the natural beats in life. (Ex.: a waterfall, someone walking or running, a heart beating, a clock, traffic, different seasons, an hourglass, sunset, daytime and nighttime, or sports that show importance of timing.) On the right side of the bulletin board, mount pictures that bring to mind the "breaking up" or curtailing of the natural cycles of life. (Ex.: a bulldozer flattening a field, a forest fire, a tourniquet supressing the flow of blood, a fence, cement covering the earth and preventing growth, a funeral, cutting hair, etc.)

C. Use the following display to show how an artist and poet choose or "select" one main idea by using carefully chosen words.

Choosing The Main Idea

ART



hair

nose

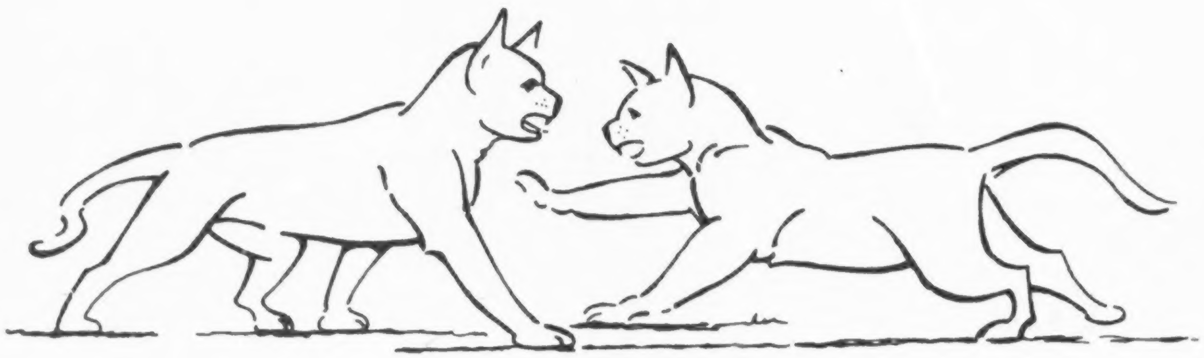
mouth

eyes

Art Form - Caricature

POETRY

There once were two cats of Kil Kenny,
Each thought there was one cat too many;
So they fought and they fit,
And they scratched and they bit,
Till instead of two cats there weren't any.



Type of poem - Limerick

D. Make the following small display to show the importance of choosing the best possible word to create a mood. This display can be maintained and expanded by students as the unit progresses:

A - WORD - IS - A - WORD - IS - A - ?

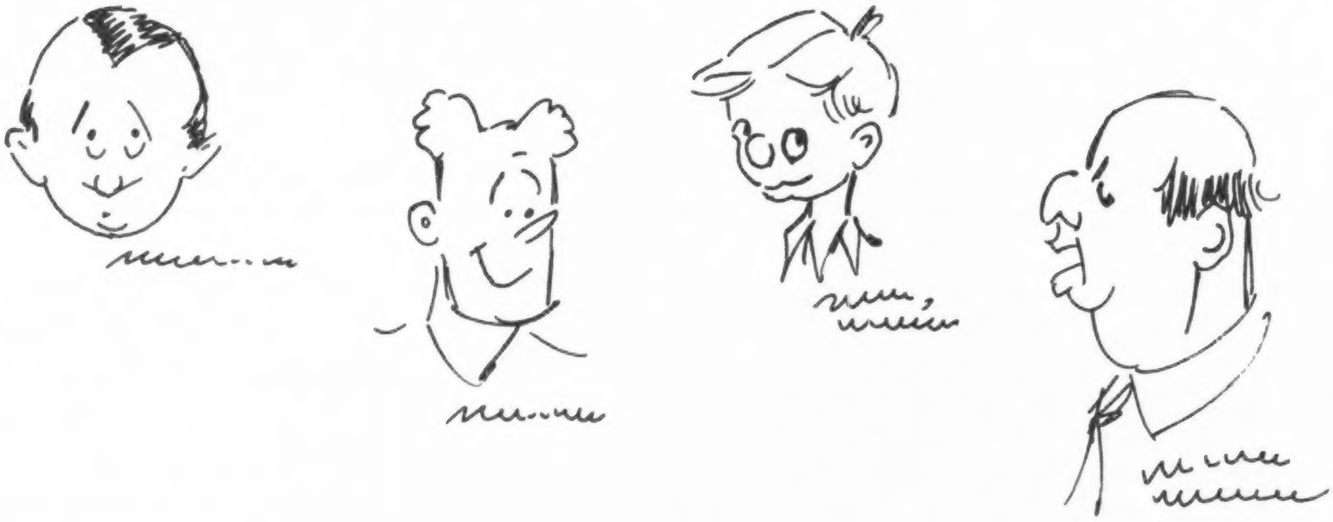
PRETTY	SUNNY	SAD
fragrant blooming	glowing radiant	gloomy blue

---

1. Cover a bulletin board with solid color paper. Mount four or five large pictures or stick objects that appeal to the senses. (Ex. paper flower, scented with perfume, circle of glitter, a sad clown's face, or a monster)

2. Write a typical word students now use to describe it beneath each picture. Then place large X's over them to show that they are not necessarily the best choice. Have the students supply alternatives and discuss the pros and cons of each.

E. Illustrate the concept of mood, by displaying expressive faces and lines from poems.



1. Have the students each present a face obtained from a magazine. They are to neatly cut away all background so that just the face and hair show.

2. Mount the faces that best represent the wide range of human moods (joy, fear, anger, boredom, or surprise). Write quotations from poems that also indicate moods on separate strips of paper and mount them as indicated on the diagram.

Long Range Experiences

A. Guest Speakers: To assist the students to relax and enjoy poetry, encourage others to come in and share their favorite poem with the class. These "guests" could be other teachers, older students, or members of the administration. Try to get guests of both sexes.

  1. Instruct the guest to explain why he particularly enjoys this poem and what special meaning it has for him. Perhaps the guest could share with the class an amusing event which makes the poem all the more significant.

  2. Suggest that the guest come equipped with an object or picture which would help the class better understand the poem.

3. The teacher might supply each student with a ditto of the poem so that they could follow as the guest reads.

4. Encourage the guest to refer to the "power-packed" vocabulary, mood or main idea of the poem.

5. For a follow up, have a question-answer period for the students with the guest. Keep the ditto sheets and refer to these poems occasionally during the unit.

B. Accumulate a collection of old magazines that can be cut up and used by the students. Several magazines devote sections to poetry and often request youngsters to contribute their work. (Ex. McCalls) Reward students' good work by suggesting that they contribute to the magazines. Perhaps they might be "published"!

Initiatory Experiences

A. To help students understand the special characteristics of poetry, display samples of a long-fiction, a short story, a poem, and encourage class response to the following questions:

1. What is each item?
2. How are these items alike?
3. How are these items different?

Suggestions: If possible, use one theme for all types, such as

Long-fiction - Christmas Carol by Dickens

Short story - The Grinch Who Stole Christmas by Dr. Seuss

Poem - "The Boy Who Laughed at Santa Claus" by Ogden Nash

B. To make students aware of the wide diversity of forms generally used by poets, musicians, and painters, complete the following activities:

1. Display mounted pictures that are of obviously different styles. (Ex. still life, portrait, baroque, Oriental, etc.)

Suggestions: El Greco, Picasso, Cezanne, Van Gogh, Turner, Boticelli

Encourage student comments about the following questions:
a. What is each picture about?
b. How are these pictures different?
c. Do you think that the same painter painted them all? How can you tell?
d. Which would you select to hang in your home?

2. Read aloud the following selections from Poems to Enjoy.

   "The Tyger" p. 68
   "Overheard on a Saltmarsh" p. 50-51
   "The Duck" p. 16
   "N" p. 34
   "Jabberwocky" p. 22-23

   Help students answer the following questions:
   a. Which of these poems was the easiest to understand?
   b. Which poem contained "nonsense" words?
   c. How did these poems differ?
      Possible answers should deal with the following:
         subject matter
         rhythm
         vocabulary
         mood
   d. Which poem is the easiest to memorize? Why?

3. Play several segments of records that show a variety in style. (Ex. waltz, march, jazz, opera, rock and roll, dirge) Encourage the students to explain the differences that they hear in their own words.

C. To compare art to poetry, further extend Bulletin Board A or complete the following:

   1. Mount several pictures on the blackboard.

   2. Write quotations from several poems that indicate diversity in style.

   3. Induce the following ideas from the class and write them on the blackboard:

      - Both say something
      - Both can have different styles
      - Both use tools (words, colors)
      - Both give a mood
      - Both capture an "idea"

Developmental Experiences

A. To show that the poet and the painter are both careful in selecting one main idea for their art, complete the following activities:

   1. Using the exercise entitled Selectivity Form, Part I, have students list everything that they did this morning (in chronological order) from the moment they awoke until English class. Then instruct the class to write about one specific thing that they did this morning. (Exercise provided on P - 51)

Discussion:

a. Which was easier to write more about?
b. In which did you mention more details? Why?

Point out to the class that as they concentrated on one main idea from their morning activities they were being "selective" just as a poet is selective.

2. Show the selectivity of art by displaying samples of caricatures or referring to Bulletin Board C.

   a. Induce from the students a list of the characteristics of a caricature on the blackboard as follows:

      large head
      small body
      exaggerated features
      funny

   b. Discuss: Why would someone draw a caricature of someone else? (To represent their outstanding features and to express their feelings about this person - ex. political caricatures)

   c. Refer to specific caricatures and ask students to select the exaggerated features.

   d. Write a limerick on the blackboard (or refer to Bulletin Board C on page P32). What is the selected or main idea in the poem?

3. Read the limericks that appear on pages 140-141 in Poems to Enjoy, (Literary Heritage Series). Help students identify the main ideas of each.

4. Use the dittoes entitled Choosing the Main Idea to give students a chance to be "selective" too. They will draw their own caricature and copy a poem matching Bulletin Board C, as described on page P - 32. Allow enough class time for this activity so that students can show and explain their work when finished. They are to choose one limerick from pages 140-141 Poems to Enjoy. Ideas for caricatures can come from examples displayed, or the students can come up with their own, using fellow classmates. television personalities, or politicians as models. (See chart on P - 53)

B. Complete the following experiences to help students realize that the poet carefully chooses words to convey his main idea.

1. Have the students write adjectives beneath three or four pictures or objects on the board. Bulletin Board D, A Word Is A Word Is A ?, diagrammed on page 33 can also provide the needed pictures. Help the class decide which words convey the most meaning to the object being described.

2. Prepare and distribute dittoed copies of a poem from which certain carefully chosen words have been omitted. Instruct the students to fill in the blanks left by the omitted words by choosing the best word from groups of three or four words provided in the exercise. The exercise could be organized as follows:

The Poet Chooses His Words Carefully

Directions: Below is a poem by __________. Fill in the blanks using the word from the left side that you believe is the best for each particular line.

Title of Poem: "Mary Had a Little Lamb"

Mary had a little lamb,
Its fleece were white as _____. (Cotton, ice cream, snow)
And everywhere that Mary went,
The lamb was sure to ______. (Go, follow, wander)

3. Go over their selections and help students determine which words give the best results in regard to the main idea and mood of the poem. Try to avoid the natural tendency to present the poet's choice as the "right" or "wrong" answer.

4. Prepare and distribute dittoed copies of lines from poems from which words have been omitted. Direct the students to fill in the blanks with one of the words provided on the ditto. This exercise could be organized as follows:

The Best Word

Directions: Below are several lines from poems. In each line a key word has been left out. Choose a word to fill in each blank which you think best fits the line's mood, keeps the line's rhythm, and makes sense when the line is read to someone else.

quickly slowly gently fast	1. Row, row, row your boat ___________ down the stream
jumped ran crawled fell	2. Jack be nimble, Jack be quick Jack __________ over the candlestick.

5. When completed, the students should go over their choices and decide which they think is the best word.

6. As a follow-up, the teacher could allow the students to compare their choices with the poet's choices. The teacher should point out that the poets' words are not necessarily any better than their choices.

C. Complete the following exercise to compare the different styles poets use when pursuing the same main idea.

1. Explain to the class that several main ideas or topics are favorites of poets and artists and are used over and over again. Ask the class if they can list several such topics or examples.

Possible answers:	Poetry	Art
	Love	Nature scenes
	Nature	Portraits of people
	Animals	Waves crashing on shoreline

Point out to the class that although the main idea of several poems or pictures could be the same, the outcome will usually be quite different in style.

2. Read aloud the following poems:

	MAIN IDEA	POEM	POET	FOUND IN
a.	lost and lonely	"Lost"	Carl Sandburg	Poems to Enjoy p. 85
b.	lost and lonely	"At This Dreary Inn"	Basho	Poems to Enjoy p. 104
c.	lost and lonely	"I'm Nobody"	Emily Dickinson	Projections p. 241
d.	physical appearance	"Phizzog"	Carl Sandburg	Poems to Enjoy p. 144
e.	physical appearance	"Conversation With Myself"	Eve Merrian	Who Am I? p. 117
f.	physical appearance	"Everybody Says"	Dorothy Aldis	Who Am I? p. 11
g.	physical appearance	"Dressed Up"	Langston Hughes	**The Dream Keeper** p. 31

Involve as many students as possible in an oral discussion of the following questions:

a. What is the main idea or topic?
b. What message is the poet giving to us?
c. What is the mood of this poem?
d. Does this poem match the other poem(s) in any way? How?
e. In what way is this poem different?

3. Duplicate and distribute the exercise entitled They All Say the Same Thing But . . . (P - 57). Go over the entire exercise with the students, explaining that they will be using it with the poems to answer the questions. Answer the first few questions together. The class should then complete the rest of the exercise.

D. Give students the chance to enjoy a brief exposure to limericks as follows:

1. Introduce limericks by reading aloud those included in Poems to Enjoy pages 140-141. Ask students to read their favorite limericks aloud and encourage them to use as much expression as possible. After several limericks have been read, ask the class to answer the following questions:

   a. How do limericks usually begin?
   b. How many lines do they have?
   c. Which lines are the longest?
   d. Which lines rhyme?

2. Develop easy exercises for the students which may be completed by individuals, by students in small groups, or by the teacher and the class working together.

   a. Provide unfinished limericks and ask students to complete them. Students may be asked to provide single words, one or two lines, or the major portion of the limericks depending on the teacher's assessment of class capability and interest.

   b. Provide copies of limericks that are not otherwise available to the whole class. Use a work-sheet type format that provides space for student responses to questions like these after each limerick:

      What is this limerick about?
      What happens to the subject of this limerick?
      Which words help make it funny?
      Which words rhyme?

3. Ask students to choose one limerick that they especially like and draw and color a picture that shows the situation described by the limerick. Words and lines from the limerick can be used for a title and for a descriptive line to be written under each picture. Display these pictures in the classroom.

4. Bring collections of limericks into class and read one or two to the students at the beginning or at the end of class periods. Out on a Limerick by Bennet Cerf and Laughable Limericks by John Brewton or similar collections will probably be in the school library.

5. Use the limericks and the limerick-completion type exercises sometimes included in issues of Scope magazine.

E. Complete the following experiences to show that the narrative or story poem is a favorite type of poetry.

1. Ask the students to orally summarize the well-known stories The Three Little Pigs and The Fox and the Grapes.

2. Read aloud the poetic versions of these stories called "The Builders" and "Fox and the Grapes". (Projections, pp. 364-365) Help the students get answers to these questions:

    a. In "The Builders," are the three pigs mentioned? Explain your answer.

    b. What clues in the poem tell us that it's really the Three Little Pigs story?

    c. In the "Fox and the Grapes" why did the Fox call the grapes "sour"?

    Explain to the class that these two poems are story-poems, although they are quite short.

3. Play a record that contains a story-poem.
    Suggestions: Irish Rovers "The Unicorn"
    Simon and Garfunkle "Sounds of Silence"
    "Richard Cory"
    Many Voices "The Creation" by James Weldon Johnson
    Help the students retell the story from each song.

F. Give the students an opportunity to participate in the multi-media presentation of a story-poem as follows:

1. Choose an easy story-poem. Consider the following suggestions:

    "Barbara Fritchie" by John Greenleaf Whittier
    "Paul Revere's Ride" by Henry Wadsworth Longfellow
    "Liberty Valence" by Hal David (Lyrics to song)
    "The Fish" by Elizabeth Bishop
    "The Skeleton in Armor" by Henry Wadsworth Longfellow
    "The Pied Piper of Hamelin" by Robert Browning
    "The Creation" by James Weldon Johnson

2. Distribute a ditto of the selected story-poem. Read orally and make sure the class understands the following elements:

    a. the story

    b. the mood

    c. the pattern of repetition

3. Explain the parts of the project that must be completed by various groups of students as follows:

    Group #1 This group (made up of 1/3 of the class) is responsible for the audio-presentation. They must tape record the entire poem and supply the background music. Help the students select music to match the poem's main idea and mood. (Ex. Sousa's marches for an army). Appropriate music should also be recorded between stanzas so that the soundtrack will last as long as the picture story.

    Group #2 This group (also 1/3 of the class) must recreate the story via pictures. Give each member an equal number of each pictured sequences (ex. a battle scene, a sunset, people running, etc.) The students will illustrate, color, and tape their events together in chronological order. As the tape recorder plays, two students will then roll the "Story roll" through the opaque projector, keeping even pace with the tape recorder version.

    Group #3 The remaining 1/3 of the class must provide the background information about the chosen poem and should use the bulletin board to display the following items:

    a. the historical setting (and events that led to the poem, ex. battle)
    b. the poet's biography
    c. a collection of artifacts (weapons, clothes, etc.)

4. When all three groups have finished, the class should present their story-poem to another class with groups one and two performing simultaneously. Group three should prepare an oral explanation of their bulletin board display that could serve as an introduction or a summary for the rest of the presentation. The teacher should allow the students to carry the bulk of responsibility in this production.

Library Experiences

A. To give students additional information about the nature of art, use a series of art magazines from the library as follows:

1. Either as a library activity, or in the classroom, have the librarian briefly explain the contents of these magazines and the type of reader that they may attract.

2. Use the exercise entitled Art Magazine. Review the questions (P - 49). The students should answer the questions, using one art magazine.

    a. Ask the student to use colored pencils, crayons, and magic markers for the pictures.

    b. Display the most interesting papers and refer to them occasionally.

B. To increase the students' knowledge of art, complete the following experiences:

1. Take the class to the library. Have the librarian review the layout of the library - particularly where the poetry, art, music, and artists' biographies are located. The librarian might choose several students to take a book off the shelf and read the title and author to the class.

2. Put the class into one section to see one of the following filmstrips about art:

AMERICAN PAINTINGS: ROMANTICISM
" " MODERNISM
" " PART IV
AMERICA'S ARTS AND SKILLS
18TH AND EARLY 19TH CENTURIES
LAST 19TH AND EARLY 20TH CENTURIES
MICHELANGELO

    a. Discuss:

What is the subject of this picture?
Does this picture tell us something about life in general?
Describe the clothes, furniture, geography, weather, time of year, etc.
What colors are used in this picture?
Do dark colors give us a different idea about the mood than light colors? Why?

3. After the filmstrip, allow time for the class to complete the exercise entitled I Like This One. The students are to use an art book (or artist's biography) to answer the questions. (P - 55)

C. Arrange a bulletin board book display "contest" to promote interest in reading and to further emphasize the artist's concern for projecting a main idea or theme.

1. Help students develop an extensive list of lines from popular songs that indicate the main idea or theme of the entire song. (A few records, song sheets, or magazines that include the lyrics to popular songs would be helpful for this activity.) Write this list

on the chalkboard and let students take turns reading the lines and explaining the meaning of each line.

2. Divide the class into small groups and ask each group to choose lines from the class list or lines from other recent songs as their theme or main idea for a bulletin board in the library.

3. Explain that each group will be expected to prepare a bulletin board and to select several books to be displayed in front of the bulletin board. The pictures and the books that are used should be kept consistent with their chosen theme. The object of the contest is to attract the most attention from other students who visit the library so that the largest number of books will be checked out of the winning display.

4. Have student groups complete the bulletin board displays as follows:

    a. Cover the individual board with contrasting background paper and then mount the line from the song.

    b. Complete the display with pictures that are taken from magazines or drawn by students. The pictures should be consistent with the theme that is suggested by the words from the song.

    c. Help the students find about ten books in the library that deal with their theme and display these books on a table in front of the bulletin board.

5. At the end of a previously specified time, the book display that has the smallest number of books left is considered the winner. (No student in the class that constructs the bulletin board book display can be allowed to check out these books.)

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D. Records

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Simple. Caedmon TC 1222

Sounds of Silence. Columbia CL 2469

Understanding and Appreciation of Poetry. Folkways Records FL 9120

The Unicorn. Decca 74951

E. Magazines

Scholastic Scope. New York: Scholastic Magazines, Inc.

Designs in Art and Poetry Name ______________________

Library Activity (Art Magazines)

Artists, as poets, must know how to use their tools well in order to create a meaningful work of art. Using an art magazine, fill in the following form:

1. What is the name of your magazine? ______________________
2. What is the date that it was made? ______________________
3. How much does this magazine cost? ______________________
4. How many colored pictures are there in your magazine? __________
5. In the space below, (or using the other side) copy one of the works of art from the magazine. First answer these questions:
   a. Who was the artist? ______________________
   b. What colors did he use? ______________________
   c. What is the work of art about? ______________________
   d. What is it called (title)? ______________________
   e. Circle the type of art which it is:

oil painting
water colors
statue
collage
sketch
modern
figure
mobile

Selectivity Form Name ______________________

Selectivity in poetry and art means choosing the main idea.

I. Everything I did since I woke up this morning:

1. ____________________ 7. ____________________
2. ____________________ 8. ____________________
3. ____________________ 9. ____________________
4. ____________________ 10. ____________________
5. ____________________ 11. ____________________
6. ____________________ 12. ____________________

II. One thing I did this morning was ____________________

____

____

III. A caricature has: 1) ____________________

2) ____________________

3) ____________________

4) ____________________

Choosing the Main Idea

Name ______________________

Selectivity

ART	POETRY
Exaggerated features:	Main ideas:
Art Form:	Type of Poem:

Name ______________________

LIBRARY ACTIVITY: I LIKE THIS ONE

If you are an average person, you probably do not enjoy all types of art work. You prefer certain pictures to others. This means that you enjoy one artist's work to another. Below you will be given an opportunity to give your opinions. But first we must be sure that you know where art books are kept in the library. For a thorough review, fill in the questions that follow.

1. What numbers appear on the spines of art books? ______________________

2. Choose one art book or book about an artist.

3. What is the title? ______________________

4. Name one of the artists whose work is in the book. ______________________

5. Look through the book. Find at least one picture that you like. If so, what page is it on? ____________

   What is the picture about. ______________________

   What colors are used? ______________________

6. Circle the words below that describe this picture.

happy
summer
inside
has an ocean

sad
nighttime
outdoors
has blue sky

cheerful
morning
has people
has flowers.

scary
noisy
has animals
has a boat

wintertime
silence
has furniture
has a church

Name ______________________________

They All Say the Same Thing But...

1. Circle the mood (s) that could apply to poems **a** , **b**, and **c**.

sad
glad
lonely
cheerful
silly
lost

2. Circle the words that best describe the weather in poems **a** and **b**.

foggy
dark
sunshine
breezy
storm
cold

3. List the words in poems **a**, **b**, and **c** that help you know the main idea and mood.

______________________ ______________________ ____________________
______________________ ______________________
______________________ ______________________
______________________ ______________________
______________________ ______________________

4. In poem **c**, why does the poet say "they'd banish us, you know"? What must they not tell? ____
____

5. Which poem (**a**, **b**, or **c**) expresses the most hope for the future? __________

6. In poem **d**, what does the word "phizzog" really mean? Circle the best choice.

neck
body
face

7. What does the poet tell you to do about your face? Circle the best choice.

give it back
accept it
kill yourself
wear a mask

8. The line "No goods exchanged after being taken away" could be stamped on:

a box to be mailed
a library book
something you bought
a report card

9. In poem **e**, the person who is speaking is looking at:

    a photograph
    a mirror
    a window
    a painting

10. Why does the person stick out his tongue at himself? ____________________
____

11. In poem **f**, who does the person want to really look like?

    himself   his father   his mother

12. Poem **g** uses the word "ma". What does it really mean? ____________________

13. What would make this person finally happy? ____________________
____

14. What is the main idea that appears in poems **d**, **e**, **f**, and **g**? ____________
____

DESIGNS IN ART AND POETRY

THE CONCEPTS AND WHERE TO FIND THEM

	Selectivity	Mood	Repetition
Variations	"Very Domestic" (114-115) "The Ghost That Jim Saw (254-255)	"Sea Fever" (422)	"The Winning of the TV West" (183) "The King and the Clown" (275) "I Started Early, Took My Dog" (412) "Maggie and Milly and Molly and May" (413)
Projections	"The Circus; Or One View of It" (201) "The Boy Who Laughed at Santa Claus" (271-272) "The Builders" (364) "Street Window" (378)	"Midnight Storm" (194) "To a Dead Goldfish" (367)	"I'm Nobody" (241) "Held Back" (381)
Poems to Enjoy	"The Witch of Willowby Wood" (20-21) "Lament" (122) "Phizzog" (144) "Beauty" (146) "A Bat is Born" (162-3)	"The Tyger" (68) "Lost" (85) "The Housewife's Lament" (74-75) "An Old Woman of the Road" (78-79)	"Abraham Lincoln" (81-82)

GRADE SEVEN

KNIGHTS AND CHAMPIONS

SCOPE OF THE UNIT

Introductory Note to the Teacher

From the long narrative tales of the medieval minstrels' songs come the legends of the knights and champions that form an important part of our literary heritage.

Although the romantic Age of Chivalry is in many ways far removed from the industrial world of the twentieth century, this fairy-tale realm can still excite the imagination of the young reader. The heroes of this age were the knights who put on sword and armor to display their prowess at the local tournaments or to travel hundreds of miles to battle for the holy city of Jerusalem.

In this age before the emergence of the nation-state, two institutions dominated the life of the period: the church and feudalism. Of foremost importance was the Catholic Church which unified the loose structure of society, perpetuated learning, and preserved the literature of the age. An understanding of the role of the church and its various orders is necessary as background for reading these stories.

Legends of saints and knights knew no national boundaries. Often a hero was adopted by the people in a land hundreds of miles away. Although a knight's chivalric code included piety, bravery, and loyalty, this loyalty was to his liege lord, not to a particular nation.

The stories of this unit are divided into two groups. The first group comprises the English legends of King Arthur and the Knights of the Round Table, St. George, and Richard the Lion-Hearted. The second half of the unit concerns the adventures of knights from the European continent -- Roland, Godfrey of Bouillon, St. Louis, El Cid, Bayard, Ogier the Dane, and Beowulf. The emphasis in the study is in the similarities among these heroes of different places and centuries.

Because most seventh graders have little knowledge of this historical period, a major portion of the long-range activities are designed as group work to clarify the customs and institutions of the Middle Ages, which can often be induced from a study of the literary works. The unit is therefore more "humanities" centered than narrowly "English" centered.

Unit Objectives

A. Concepts and generalizations: To assist the students in understanding that

1. The medieval hero embodies the values of the Age of Chivalry:

   a. piety
   b. bravery
   c. loyalty

2. The adventures of the medieval hero involves:

    a. trials or quests
    b. adventures for adventure's sake
    c. acts of service.

3. The Age of Chivalry is characterized by

    a. the feudalistic structure
    b. the manorial economy
    c. the Christian church as a political power.

4. The medieval legend is a traditional story concerning the adventures of a hero whose motives were religious and whose life had some historical foundation.

B. Attitudes and Values: To develop these attitudes and values in the students:

1. Appreciation of our European literary heritage

2. Enjoyment of these stories because of their pageantry and adventure.

C. Skills: To provide opportunities to develop and practice the skills of

1. Identifying the common characteristics of the medieval hero's adventures

2. Understanding how the medieval hero embodies the values and customs of the Age of Chivalry

3. Recognizing the characteristics of the medieval legend

4. Identifying the characteristics of the Age of Chivalry in literary works of the middle ages

Recommended Time Allotment: Six to eight weeks (50% literature, 30% composition, 20% language)

ACTIVITIES

Long-Range Reading and Projects

These projects should be limited in time and scope because their purpose is specifically to clarify the medieval setting and to increase the student's acquaintance with the literature of the Middle Ages.

Required Reading:

To expand the student's understanding of the medieval hero and his adventures, each student is to read excerpts from literature concerning one or more of the following heroes. Preferably, each student will concentrate on only one and become an "expert" on that particular hero.

King Arthur
Galahad
Tristram
Joan of Arc
St. Patrick

Lancelot
Percival
Gawain
St. George
Godfrey

Roland
El Cid
Richard the Lion-Hearted
St. Andrew
Bayard

The following form is suggested for reporting on outside reading:

REPORT ON OUTSIDE READING

Medieval hero______________________

Source____________________ ____________ ________
(Book title) (publisher) (date)

Pages__________

Prove that______________ was a medieval hero by:

naming his quest
showing his relationship to nobility
listing his adventures
stating his motive or purposes
pointing out his services to society.

For resources see materials listed at the close of the unit.

Group Projects:

The group work for this unit is designed to expand the seventh grader's understanding of the life of the knights and the medieval society which he served. The success of group work lies in the careful attention given to the planning stage. Because of the extensive use of the library resources, the teacher should consult with the librarian in advance.

Each student must be able to use the card catalogue, encyclopedia indexes, tables of contents, headings, and other typographical clues to locate information. His knowledge of how to find general and specific library references is vital.

To use the references with success, each student must learn how to:

1. select key passages
2. take notes on main ideas, and examples
3. summarize succinctly
4. keep a simple bibliography
5. avoid plagiarism

Eight different group activities are planned for this unit. Each student should fully recognize his responsibility to the group. A capable chairman and secretary should be appointed by the teacher.

The group work on Joan of Arc is to be presented as a synthesizing activity. The other presentations are suggested at various times throughout the developmental activities.

Group #1 - Medieval Warfare

Questions: How did the warriors besiege a castle? a town?
How was the castle defended?
How were marching songs used in battle?
What kinds of weapons were used by the soldiers?
How were the legends of the knights used to inspire the soldiers?
What were the functions of the various types of soldiers?
How was open combat of two armies conducted?

Presentation:
Make a table display of a battle scene between two medieval armies.
Make a scene showing the siege of a castle (these should not be commercial displays).
Make short (2-3 minute) reports to the class, making certain that all questions (see above) are answered clearly.

Group #2 - Knights

Questions: How were knights trained?
How did the armor and weapons change?
What was meant by swearing fealty?
What was meant by the vigil of arms?
What was meant by the term "dubbing a knight"?
What evidence do we have today of customs which began with the knights?

Presentation:
Make a bulletin board with replicas of famous medieval swords and mottoes.
Make a sketch of the Round Table of King Arthur.
Make a mural of the stages in the training of the knight.
Do a shadow play of some of the ceremonies which were part of the knight's life.
Make a display of the weapons and armor used by the knights (sketches or models).
Dramatize a typical day in the life of the page or squire (shadow play with a narrator).
Give a short explanation of the displays and a short narration to fill in details of shadow plays.
Give a 2-3 minute report on falconry
Give a 2-3 minute report on the orders of knighthood.

Group #3 - The Medieval Christian Church

Questions: In what ways was the church a religious agency? a political agency? a charitable agency? an educational agency?
How did the monks keep learning alive? Literature alive?

What language was used in the written literature?
How was a monastery organized?
What were the functions of the various monastic orders?
Who were the following: Peter the Hermit, St. Francis, St. Patrick?

Presentation:

Make a replica of an illuminated manuscript.
Make a diorama of a monastery.
Dress dolls in the costumes of the various figures who would represent the church -- monk, hermit, bishop, friar.
Sketch the various habits of the churchmen.
Find pictures of cathedrals and religious paintings for a display or for the bulletin board.
Present an interview with different churchmen -- priest, monk, hermit, or bishop -- and have him describe the work he performs for the church.
Present short special reports on individuals, (see questions)
Play for the class a recording of a Gregorian chant and briefly explain the place of music in the churches and monasteries.

Group #4 - Life in a Castle

Questions:

Who lived in the castles?
What function did the castle serve?
What was life like in the castle?
What was life like for the serfs?
What evidence is there in our society of various customs or manners which started in the Middle Ages?

Presentation:

Make a diorama of the great hall of a castle.
Dress dolls in costumes of the nobility and the peasants.
Present a puppet show of a festive banquet scene, with a minstrel telling a tale, with jugglers, and other entertainers. Write an original script and have the minstrel tell the legend of a famous knight.
Make a cardboard model of a castle.
Have a member of the group explain the various displays.
Give a short report on the manners of the time and any carry over into modern society. (Include the idea of the seating arrangement at the table "above or below the salt," entertainment, foods, festivals, courtesy.)

Group #5 - Heraldry

Questions:

Why was it necessary for the knights to identify themselves?
What did the various emblems mean to the knights?
What are some famous mottoes?
What were some of the various means by which a knight could prove his identity?

Find examples of various ways dragons were depicted.
What were some of the symbols used on the coats of arms?
What evidence is there today of the various flags, banners, seals, and coats of arms of the Middle Ages?

Presentation:

Make a large, simple display of the various symbols and colors used to design a family coat of arms.
Design a family coat of arms.
Sketch the stages of development in the evolution of the British flag.
If the school has a seal or coat of arms, use it and explain its significance.
Ask friends if any of their families have coats of arms and make a sketch of one of them with an explanation.
Give the class brief, concise instructions for making their own coats of arms and show them the various ways to display them.
Have each member of the class design his own coat of arms.

Group #6 - Jousts and Tournaments

Questions: What was the purpose of the tournament?
Who took part in tournaments?
How were they proclaimed?
How were the knights lodged?
What is meant by the following terms: joust of peace, to the extreme, test of endurance, trial by ordeal?
Why did the church frown upon tournaments?
What was the result of the tournament?
What evidence is there today of any of the customs or rules which originated with the medieval tournament? Can you find any connection between the colors and garb of the tournament and the use of horse racing silks?

Presentation:

Make a mural to show the various phases of the tournament.
Make a tape recording from your own script to give a verbal explanation of the mural.
Make dioramas to show different phases of the tournament.
Make a large moving scroll and use this to illustrate some part of the presentation.
Present the materials in a series of interesting reports, using the projects to illustrate the material.

Group #7 - The Legend of Joan of Arc

Questions: Who was Joan?
Where did she live?
What motivated her actions?
Who was the Dauphin?
How did she serve her people?
What was her motto?
How was she different from the knights previously studied?

Presentation:

Dress a doll to represent Joan as a peasant girl.
Dress another doll to represent Joan as a knight.
Dramatize a part of the legend which will show the class what kind of a person Joan was.
Read aloud or tell the story of Joan of Arc.
Make a tape for which dialogue from one of the following scenes has been prepared: (a) Joan's three visits to Baudricourt, (b) Joan's first encounter with the Dauphin, (c) part of Joan's trial.

Group #8 - Robin Hood

Questions:

Who was Robin Hood?
What do you learn about the peasants from these tales?
What was town life like in medieval times?
What was the purpose of the fair?
What was the significance of the expression "Take from the rich and give to the poor"?
Who were some of Robin Hood's followers?
Did Robin Hood have a code of conduct?

Presentation:

After suitable preparation read to the class or re-tell some Robin Hood stories, acting out various portions of the stories.
From the illustrations in the books you read, select one or two simple symbolic items of dress to identify you with the legends of Robin Hood. Make these and wear them for the presentation of portions of the legend. Select portions which include action, humor, or interesting episodes.

Initiatory Activities

A. Ask the class to select three or four buildings which are symbolic of the age in which we live. (skyscraper, factory, capitol) Why are these buildings appropriate to our times?

Then show the class a picture of a castle and a medieval cathedral and tell them that these two buildings might symbolize the Age of Chivalry. Conduct a general class discussion drawing from the students what they know about castles and medieval cathedrals. The following questions might be used:

1. Who lived in the castles? Where did the other people live?
2. What was the purpose of the castle?
3. When and where were castles built?
4. Where can castles be found today?

5. How does a cathedral differ from a church? (in design, size, purpose)

6. How are cathedrals built?

7. Where can cathedrals be found today?

8. What are some of the famous cathedrals?

9. When were the first cathedrals built?

10. If the cathedral and the castle were the two outstanding buildings of this age, what do you think were the important influences in life of those times?

Write the words "Middle Ages" on the board. To find out what other information the students have about this period, ask them what they would include if they had to add three other objects, in addition to the castle and the cathedral, to a picture of the Middle Ages.

B. To develop an overview of the medieval setting, have the students read the Prologue to Knights and Champions.

Key Question: What was life like in the Middle Ages?

Use the following questions for general class discussion:

1. What period does the Middle Ages include?

2. Why were the early years of this era known as the Dark Ages?

3. What is meant by the "feudal" system?

4. What was the purpose of the castle during the Middle Ages?

5. What was the function of each of the three classes of society?

6. How was a young man trained for knighthood?

7. Explain how each of the following was important in the knight's life:

   the tournament
   the code of chivalry
   the Seven Champions of Christendom.

8. How was the minstrel important during the Middle Ages?

C. To enable the students to visualize more clearly the setting of the medieval legend, show the filmstrip "Life in the Middle Ages." The following may be used as guide questions:

1. What ideas or customs mentioned in the Prologue are illustrated in the filmstrip?

2. What new ideas are brought out?

3. What were the church's contributions to society?

4. What were the Crusades?

Developmental Activities

The stories to be read in class from Heiderstadt, Knights and Champions have been grouped under two headings: Legends from England and Legends from the European Continent. For each story several questions are suggested below, designed to help the students to arrive at certain generalizations about medieval legends and medieval knights.

Developmental activities related to each story follow the question. Suggestions are made for the presentation of group activities. (Note: Due dates for student reports should be assigned well in advance.)

Legends From England

A. The following questions may be used as a guide for discussion of the story: "Arthur, King of Britain" (p. 38)

1. What qualified Arthur to become the military leader over all the kings of Britain?
2. Name several customs important in the pageantry of a medieval tournament.
3. To what causes did the Knights of the Round Table devote their lives?
4. What three supernatural events help prove that not all of this story is historically true?
5. Why are we reasonably sure that King Arthur actually lived in England at one time?
6. How have the legends of Arthur and his knights been preserved in European literature?

Present the filmstrip King Arthur (Encyclopedia Britannica Films) to show that when a legend is passed down over the years by word of mouth, many different versions come into existence.

Key Question: How does this version of King Arthur's early life differ from the account in Knights and Champions?

For further discussion:

1. What is the effect of not revealing the name of Arthur's real father in the beginning of the story in Knights and Champions? (adds suspense)

2. When did the sword in the stone appear in each version of the story?

3. How is Merlin given a more important role in the filmstrip?

4. When does Arthur attempt to remove the sword in each story? From what object?

5. How did Sir Kay try to deceive his father in the book version?

6. When does Sir Hector realize that Arthur is the rightful heir to the throne of Britain?

T. H. White retells the entire Arthurian legend in The Once and Future King. Arthur, nicknamed the Wart, acts as squire to Sir Kay. Read Chapter XXIII, p. 204-210. The class is to listen to White's version of the incident of Arthur and the sword and compare it with the filmstrip version.

Key Question: How is White's version different?

B. "Sir Gawain" (p. 52)
The following questions may be used for discussion:

1. What identical reasons did the Green Knight and Sir Gawain give for going on their adventures?
2. What virtue saved Sir Gawain from being slain by the Green Knight?
3. What other virtues made Sir Gawain worthy of being a knight of the Round Table?
4. The Green Knight is a very strange creature. What does he symbolize? (Nature-growing things)

See Language Activity B in relation to "Sir Gawain and the Green Knight."

Additional Activities:

1. Have the class listen to a recording of the music from Camelot to see how a Broadway musical uses the story of King Arthur.

Note: A retelling of the King Arthur stories and the story of Lancelot by the students who have chosen these persons for their outside reading should be given at this time.

As the class listens to the recording of Camelot, the teacher might read the commentary on the album cover.

Key Question: How does the musical version emphasize the romantic aspects of the Arthurian legend?

2. If possible, arrange for the class to see a film based on Arthurian legend such as Camelot. Have the students make note of the following:
   a. How the Medieval setting is suggested
   b. How the knights and ladies are dressed
   c. How romance and humor are woven in.

3. Have a student check the Reader's Guide to Periodical Literature for articles on recent archeological findings related to Camelot and the existence of King Arthur.

C. "Saint George, the Dragon-Slayer" (p. 17.)
The following questions may be used for class discussion:

1. How did the people of the Middle Ages picture the dragon? Why?

2. What could the dragon have symbolized to the people of the Middle Ages?

3. Why didn't George fear the dragon?

4. How did George live up to the knightly code of being of service to others?

5. How do the expressions "by George" and "Let George do it" apply to this story?

6. In what way does the sword in this story remind you of King Arthur's sword?

7. Who were the seven champions of Christendom? How did St. George become one of them?

8. How has the legend of St. George been preserved by artists and writers?

9. What part did St. George play in the victories of the Crusades?

10. How was St. George a part of the Medieval Christmas feast?

11. In what way is St. George associated with the design on the British flag?

Other Activities:

1. Conduct a class discussion about the "dragons" in the modern world which a present-day hero would seek out and slay.

2. J. R. R. Tolkein has included a dragon in the adventures of the small rabbit-like creature, The Hobbit. Read from Chapter XIV "Fire and Water" p. 234-238.

   At this point in the adventures of the Hobbit, Bilbo and his dwarf friends have found the dragon's cache of treasure. Smaug, the dragon, senses their presence and realizes some of his treasure has been removed. In anger, he flies forth to destroy the population of the near-by towns.

   Key Question: How does Smaug compare with the dragon which St. George killed?

   For further discussion:

   Compare the story of the dragon slaying in The Hobbit with that in "St. George and the Dragon."

   Why was it possible for Bard and St. George to kill the dragons?

3. Ask if some students have read "The Reluctant Dragon" by Kenneth Grahame in previous years. Have a student recall the story for the class, or read excerpts aloud, to show contrasts between the traditional story of St. George and a modern whimsical version.

D. "Richard, the Lion-Hearted (p. 108)
The following questions may be used for class discussion:

1. How did Richard of France become King of England?

2. How did he prove himself to be better suited for the role of knight-errant?

3. What fantastic legend grew up around the death of Frederick Barbarossa, the German Emperor?

4. What do we learn of the Crusades from this story?

   a. the purpose
   b. the enemy
   c. methods of fighting
   d. successes and failures

5. Who were the Knights Templars?

6. How did Saladin of the Saracens prove himself to be worthy of knighthood? How did his virtues exceed those of the knights?

7. What do we learn of the intrigue that went on within and between the royal families of the Middle Ages?

Have the group project on the Medieval Church presented at this time.

Optional Activity: Recording of The Play of Daniel

So that students may hear the sounds of medieval music, play the recording of the authentic twelfth century, musical drama The Play of Daniel.

Noah Greenberg, director of the New York Pro Musica group who performed the play, consulted musicologists in order to achieve as "authentic an interpretation of the old music as possible." Most of the instruments played in "Daniel" are part of a museum collection of medieval instruments.

Different instruments portray various characters in the drama: harp and organ, the holy figures; the trumpet, the kings; the recorder, the vielle, and bells those addressing the king; percussions, the pagan courts; the nasal-sounding reber, the envious counsellors.

Guide for listening to the record:

1. Can you identify any of the characters of the drama by the sounds of the instruments?

2. How do the sounds of these instruments differ from modern instruments?

3. How does this music differ from the music of Camelot?

Legends From The European Continent

E. "Story of Roland" (p. 62)
Before the class reads the story show the filmstrip "The Medieval Manor."

The following questions may be used for class discussion of the filmstrip:

1. What was the feudal system?

2. How did a lord acquire his land?

3. What was the lord's responsibility to the more powerful lords? to the king? to the manor community?

4. How did the serfs live? How were they like slaves? How did they differ from slaves?

5. What was the life of a medieval lady like? What were her interests?

6. Have the class write a composition explaining why they would have liked to live in the Middle Ages, or (b) why they would not have liked to live then. They should give at least three reasons.

Have the class read "The Story of Roland", using the following questions for class discussion:

1. What hints of Roland's future fame as a knight are given in the introductory episode with Oliver?

2. What does the theft of the roast illustrate about the relationship between the peasant and the nobility?

3. Why did Milon feel obligated to fight the Saracens at Rome?

4. Once again we have a hero who owns a sword which enables him to fight with superhuman skill in battle. What was the origin of Roland's sword?

5. How did the use of Olifant give Roland a superhuman quality?

6. Explain why Roland's refusal to summon help at the pass does not come as a surprise to the reader.

7. How does the writer illustrate the fact that we have great difficulty dating the legends?

8. What did a knight hope to gain personally from fighting a battle? How does this differ from the hopes of a fighter in modern warfare?

9. How have the stories of Roland become part of the literary heritage of several European nations?

10. Give an example from your own experience of a contest to which you might have applied the expression, "A Roland for an Oliver."

Related Activity: To show that there were other instances in literature where a heroic few withstood a violent enemy attack, have a student look up Tennyson's poem "The Charge of The Light Brigade" and read it to the class. The class might compare this episode with Roland's stand against the Saracens at the Pass of Roncesvalles.

Compare:

1. the purposes of the battles
2 the number of men involved
3. the traps
4. the courage of the men
5. the results of the battles
6. the significance of the battles

F. "Godfrey of Bouillon" (p. 97)
The following questions may be used for class discussion:

1. What inspired the knights and others to join one of the Crusades to the Holy Land?
2. Visualize the pageantry attending the departure of the soldiers for the Holy Land. What aspects of this do you think would have been inspirational to the knights?
3. How was the cause of the crusades a unifying force in Europe?
4. Why did the knights believe that the Crusades would go well?
5. How was the hymn used to inspire the Crusaders? How is it used today?
6. Why were the Crusaders unafraid to die in battle?
7. How did the Crusaders lay siege to the city of Jerusalem?
8. What acts of piety did Godfrey perform when the Turks surrendered?
9. What French stories tell of the exploits of Godfrey of Bouillon?

Note: The students may need help in locating the following cities referred to in the story: Aleppo, Antioch, and Jerusalem.

Additional Activities:

To draw some parallels between the religious fervor that motivated the 1099 siege of Jerusalem and the fervor of the nations that lay claim to Jerusalem today, have several students use The Reader's Guide to Periodical Literature to gather information concerning:

1. The bases of the Israeli and the Moslem claims to Jerusalem

2. The Jewish determination to free Jerusalem from Moslem control, and the Arab opposition to Israeli control in the Holy Land

3. The assistance given to Israelis by Jews of other countries

4. The odds against which the Israelis fought in the five-day war of June 1967

5. The jubilance accompanying the capture of the city in June 1967

6. The sense of mission of the individual Israeli soldier

Conduct a class discussion comparing the siege of Jerusalem in 1099 with contemporary developments in the Holy Land.

G. "St. Louis of France" (p. 120)
The following questions may be used for class discussion:

1. What failures following Richard the Lion-Hearted's Crusade inspired Louis IX of France to embark on another Crusade to Egypt?
2. What charitable acts did he perform as King of France?
3. How was Queen Mother Blanche an influence on Louis?
4. What act proved to the bishops that Louis received divine guidance?
5. What Moslem customs contrasted sharply with those of the Age of Chivalry? How did the Sultan of Egypt prove he was as generous as Louis?
6. How did Louis show his concern for the welfare of his people?
7. What acts of goodness and piety led to the canonizing of Louis in 1297?
8. How did Louis help to bring about the end of the feudalistic structure?

H. "El Cid of Spain" (p. 86)
The following questions may be used as a guide for class discussion:

1. How had El Cid become an almost divine figure in the eyes of his people?
2. Why did El Cid seek out and battle both Christian and Moorish foes?
3. How was the appearance of El Cid typical of the medieval hero?
4. In what way does the Colada remind you of Arthur's sword, Excalibur?
5. Like Arthur, El Cid had a second sword. How does it help to date the El Cid legend?
6. How do you think it was possible for some people to believe that El Cid was immortal and endowed with superhuman qualities?
7. What does the author mean when he states, "The minstrels and poets who sang and wrote of him praised his knightly qualities of chivalry, courtesy, and mercy, even though it sometimes meant taking liberties with history"?

I. "Bayard, the Last Knight" (p. 143)
The following questions may be used for class discussion:

1. Why was Pierre proud of his ancestry? What was his aim in life?

2. Pierre's attitude toward certain aspects of life reflects the attitude of the knights in general. What did he consider important parts of his education? Have these values changed today? Explain.

3. How did Bayard distinguish himself in battle?

4. How are the weapons used in the Battle of Ravenna indications of the end of the Feudal Age?

5. What act did Bayard perform that makes him seem even higher in rank than the king?

6. Why did Bayard refuse when Lucrezia Borgia offered to poison one of his enemies?

7. In what way does the attitude of the Spanish soldiers toward Bayard after his death remind you of the Moors' attitude toward El Cid after he had conquered them?

8. In what ways was Bayard the perfect knight?

Have the group present their project on "Knights."

Have the group present their project on "Jousts and Tournaments."

J. "Ogier the Dane" (p. 73)
The following questions may be used for class discussion:

1. What magical occurrences assured Ogier of success as a knight? How was Morgan LeFay's promise carried out?

2. How did Charlemagne help Ogier fulfill his destiny?

3. Cite incidents from the story to prove that Ogier was a very brave knight.

4. Why was Ogier's sword called Cortana the Short?

5. How was Charlemagne's sword Joyosa similar to the other heroes' swords?

6. How did Autchar, a Frankish warrior, become Ogier the Dane?

See Composition Activity B related to this story.

Have the group project on "Heraldry" presented at this time.

Additional Activities:

1. Arrange a visit to the Walters Art Gallery to see examples of medieval armor and arms and art. The Walters Art Gallery has one of the finest collections of medieval art in the United States.

2. Arrange a visit to a Gothic cathedral (possibly the National Cathedral in Washington, D. C.) to see an example of medieval architecture.

Synthesizing Activities

A. To summarize the characteristics of the medieval knight, have the class divide into groups. Each group is to select one medieval knight from the outside reading. The group will complete the chart suggested below and then help the class complete the chart for several of the knights in order to see what pattern emerges.

Suggested chart:

CHARACTERISTICS OF THE MEDIEVAL KNIGHT (Arthur)	
Birth and Childhood	Father - Sir Hector (noble birth) Pulled sword from stone (unusual deeds)
Motivation	Religious
Outstanding Personal Traits	Brave, strong, pious, courteous, loyal (examples should be given)
Weapons	Swords: Glastonbury sword and Excalibur
Adventures:	
Purpose-	To unite and defend England from invaders
Encounters-	Fought 12 battles; fought invasion of Picts and Scots
Outcome-	United and preserved England (service to society)
Evidences of Supernatural	Hand rose out of the lake and delivered Excalibur

B. The story of Beowulf is from an earlier period than the other medieval legends read in this unit; therefore, Beowulf does not completely fit the pattern of the medieval knight. Have the class read the Beowulf story from Knights and Champions to see how Beowulf differs from the later medieval heroes.

Key Question: How does Beowulf differ from the knights of the other stories read in this unit? How do you account for these differences?

For further discussion:

1. Is there any evidence of Christianity in this story?
2. Why did this story inspire later knights and champions?
3. Why was Beowulf's armor so wonderful? In what way was getting armor an act of faith?

4. What passages in the story give a feeling of a dark and mysterious world?

Show the filmstrip "Beowulf."

Key Question: How does this version of the legend differ from the story read in class?

Listen to the Beowulf portion of the record "Early English Poetry" read in old English to hear how the sound of the poetic lines helps to convey the feeling of foreboding and of the dark, mysterious seas of the legendary kingdom.

C. As a contrast with Beowulf and as an example of a later medieval legend, arrange for the presentation of the Joan of Arc story by the student group.

Key Question: How does Joan of Arc's life reflect the influence of the Roman Catholic church?

For further discussion:

1. Who was Joan of Arc?
2. What evidence is there of supernatural powers?
3. What motivated Joan's actions?
4. How was she like the knights in the other legends? In what ways was she different?
5. What was different about Joan of Arc's armor? (They were designed for a woman.) Her weapons? (She didn't use them.)

Use the previous chart for medieval knights and relate the categories to Joan of Arc.

Compare Joan of Arc with Beowulf, since they represent the latest and the oldest of the medieval legends.

D. To help the class see the influence of feudalism and the church on the lives of the medieval knight, divide the class into small discussion groups. Appoint a recorder and assign two or three specific knights for each group. At the end of the discussion period, each moderator is to summarize the discussion of his group for the entire class.

Key question for the groups: How is the influence of the church and feudalism shown in each of these legends?

E. The class activities of this unit have focused on the medieval knight who is of the nobility. To see how the life of the peasantry is portrayed in the tales of Robin Hood, have the student groups present their material on Robin Hood.

Key Question: Why would you include Robin Hood among the medieval heroes? Why not?

For further discussion:

1. Who was Robin Hood?

2. What was the purpose of his adventures?

3. How does Robin Hood differ from the medieval knights?

4. How is the influence of the church and of feudalism shown in the daily lives of the people who figure in the stories?

5. Why do these stories not fit the category of "legends"? (because there is no basis in recorded history)

F. Have the class write a definition of a legend.

RELATED COMPOSITION ACTIVITIES

A. Find examples from current periodicals that prove chivalry is not dead. (examples of courage, generosity, service to others, etc.) Write a paragraph of exposition, using the topic sentence "The age of chivalry is not dead." Prove that it is not dead by citing an incident from an account in a current periodical.

B. Retell the story in first person of the cowardly standard-bearer from "Ogier the Dane." In doing so justify his behavior in running from battle.

C. Write a composition explaining why you would or would not like to live in the Middle Ages. (see Developmental Activity E.)

D. Imagine you are any of the following and write an entry in your journal:

1. A squire watching the surrender of Turks at Jerusalem

2. A daughter of a knight watching her father and friends prepare to depart for the Crusades

3. A daughter of a knight writing about the day her father returned from the Crusades

4. A knight writing a description of the battle with Turks outside Aleppo.

E. Mottoes, which were an important part of the medieval coat of arms. might be described as "the verbal expression of one's guiding principle in life." Following are some of the mottoes of famous people and organizations.

Joan of Arc: "All for Jesus and His mother."
Black Prince: "I serve."
Sir Francis Drake: "Auxilio divino sic parvis magna."
Drummond, Earl of Perth: "Gang warily."
Marines: "Semper Fidelis." (Always faithful)
U. S.: "E pluribus unum."

Have the class compose a motto for the school that would embody the guiding principle of the school.

Have the students compose individual mottoes for themselves.

Have each student write a paragraph explaining why the motto (composed for one of the activities above) is a suitable one.

SUGGESTED RELATIONS TO THE LANGUAGE PROGRAM

A. To help students recognize some characteristics of medieval poetry, distribute copies of the following poem, "The Dream of The Rood". The story of the crucifixion is told by the cross itself in this Anglo-Saxon poem translated by Stith Thompson.

The Dream of The Rood

The worthiest of the wood-race   formed words and spoke:
"It was ages ago   I shall always remember
When first I was felled   at the forest's edge,
My strong trunk stricken.   Then strange enemies took me
And fashioned my frame to a cross;   and their felons I raised
on high.   On their backs and shoulders they bore me   to the
brow of the lofty hill.   There the hated ones solidly set me.
I saw there the Lord of Mankind   struggling forward with
courage   to climb my sturdy trunk.

Questions for discussion:

1. Who is speaking?
2. What is his message?
3. What does "wood-race" mean? (tree)
4. What does the word "rood" mean? (cross)
5. Can you find any rhyme in this poem?
6. What unusual feature do you notice about the spacing or the pattern of the lines?
7. What repetition of initial sounds can be found in each line?

B. Another poem that imitates the form of Old English poetry is this portion of "Sir Gawain and the Green Knight" translated by Theodore Banks from the Midland dialect of western England of the fourteenth century.

Sir Gawain and the Green Knight

The fair head fell from the neck to the floor,
So that where it rolled forth with their feet many spurned it.
The blood on the green glistened, burst from the body;
And yet neither fell nor faltered the hero,
But stoutly he started forth, strong in his stride;
Fiercely he rushed 'mid the ranks of the Round Table,
Seized and uplifted his lovely head straightway;
Then back to his horse went, laid hold of the bridle,
Stepped into the stirrup and strode up aloft,
His head holding fast in his hand by the hair.
And the man as soberly sat in his saddle
As if he unharmed were, although now headless,
Instead.

His trunk around he spun,
That ugly body that bled.
Frightened was many a one
When he his words had said.

Have the class find words that rhyme in the poem.

Have the students rearrange the word order of the first sentence as it would be in modern English. Do the same activity with the rest of the poem.

C. To help the students see how English has changed from the medieval period, use the following activities:

1. The following words were taken from a manuscript of Beowulf which was written in Old English in the mid-eighth century.

   Words that have not changed: gold, wines, men

   Words that show a slight change in form but not in meaning:

   sunu - son
   ninam - name
   openian - open

   Have students examine the following words and see if they can change these words into modern English:

Biowulf	(Beowulf)
fiftig wintra	(fifty winters)
middlenihtum	(middle night)
Godes	(God)
sweorde	(sword)
worda	(word)

2. "Sir Gawain and the Green Knight" was written in Middle English about 1375. The following words were taken from the fourteenth century manuscript.

No change:	Slight change:
spied	knowe
specially	kylled
strike	spende
body	
chapel	
mercy	
twenty	
God	

Have students change the following words and phrases to Modern English.

I schal swere bi God. (I shall swear by God.)
grene chapelle (green chapel)
chaunce (chance)

3. Words and their meanings change over long periods of time.

page
pavilion
accolade
crusade
oriflamme

a. Use the above words in sentences in such a way that the medieval definition is clear.

b. Use the dictionary to find how the word is used in modern English. Use the word in a sentence, making sure its modern meaning is clear.

4. El Cid's horse was called Babieca, which meant booby, a term of endearment. What does the slang term "boob" mean in its modern context? Is there any connection with the earlier meaning?

5. Some terms which originated in the Middle Ages are seldom used in modern times. Study the following terms:

Palfrey
damsel in distress
fair lady
olifant
perchance
standard-bearer

Discuss why these terms were important in medieval times. What has happened to them today?

6. Some words have interesting histories. Use the dictionary to find the history of the word "crusade." Summarize this history in two sentences.

7. Some terms for frequently used objects of that period have become obsolete or have acquired altered meanings. Here are some medieval words which are less frequently used today.

With the help of the dictionary find out what they referred to in medieval times:

sconces	whetstone
taper	scabbard
cairn	

Which of these objects are used today?

D. To see how the structure of English has changed since the Middle Ages, ditto, duplicate and distribute the following excerpt and have the students put several of the passages in modern informal English. The excerpt is from Babees' Book and outlines the behavior at the dinner table for a young knight.

"Now must I tell you shortly what you shall do at noon when your Lord goes to his meat. Be ready to fetch him clear water, and some of you hold the towel for him until he has done, and leave not until he be set down, and ye have heard grace said. Stand before him until he bids you sit, and be always ready to serve him with clean hands.

When ye be set, keep your own knife clean and sharp, that so ye may carve honestly (i.e. decorously) your own meat.

Let courtesy and silence dwell with you. (Mod. Eng.: Keep quiet.)

Cut your bread with your knife and break it not. Lay a clean trencher before you, and when your pottage is brought, take your spoon and eat quietly; and do not leave your spoon in the dish, I pray you.

Look ye be not caught leaning on the table, and keep clear of soiling the cloth. (Mod. Eng.: Do not lean on the table or soil the cloth.)

Do not hang your head over your dish, or in any wise drink with full mouth.

When ye shall drink, wipe your mouth clean with a cloth, and your hands also, so that you shall not in any way soil the cup, for then shall none of your companions be loth to drink with you.

Do not carry your knife to your mouth with food, or hold the meat with your hands in any wise....

When you have done, look then that ye rise up without laughter or joking or boisterous word, and go to your Lord's table, and there stand, and pass not from him until grace be said and brought to an end."

Have the more able students analyze parts of the above passage to see how it differs from modern English.

Syntax: "Leave not until he be set down."
Inflection of pronouns: "Look ye..."
Vocabulary different: "Lay a clean trencher before you."
Auxiliary verbs used: "When ye shall drink, wipe your mouth clean.."
More sentences connected with "and".
Verb form different: "Until he be set down."

Have students write up a code of conduct for the school cafeteria, in the style in which this passage is written.

EVALUATION

Have the students read "The Black Prince" (Knights and Champions p. 132) and answer the following questions:

1. What is there about the birth of Prince Edward that fits the pattern of medieval hero?
2. How was the Black Prince trained to be a knight?
3. How was the Prince tested?
4. What does the term "a chance to win your spurs" mean?
5. What evidence is there to prove Prince Edward was brave? Give four examples.
6. What was the guiding force in the Prince's life? What evidence is there to prove this was so? Give three examples.
7. Why was the motto "Ich dien" appropriate for the Black Prince?
8. How did Prince Edward prove he was chivalrous?
9. What evidence is there of the influence of the church in the life of Prince Edward?
10. What evidence is there that the Prince lived in a feudalistic society?
11. Why can we say this story fits the definition of a "legend"?
12. From what sources did Jean Fruissart gather material for his Chronicles? What contributions to literature did Jean Fruissart make?

(These questions may be discussed orally or broken down into multiple-choice items on an objective test, with one or two short essay choices related to the unit concepts.)

Teacher Bibliography

Alfred, William. et al (tr.) *Medieval Epics*. New York: Random House, Inc. 1963

Arbuthnot, May Hill. *Time For Fairy Tales*. Chicago: Scott, Foresman and Co. 1961

Ford, H. J. and G. P. Jacomb Hood. *The Blue Fairy Book*. New York: Daver Publications, Inc. 1965

Funk and Wagnalls. *Standard Dictionary of Folklore Mythology and Legend*. New York: Funk and Wagnalls Co. 1950

Goodrich, Norma. *Medieval Myths*. New York: The American Library. 1961

Guirand, Felix (ed.) *Larousse Encyclopedia of Mythology*. New York: Prometheus Press. 1963

Heiderstadt, Dorothy. *Knights and Champions*. New York: Thomas Nelson and Sons. 1961

Reeves, James. *English Fables and Fairy Stories*. New York: Oxford University Press. 1956

Smith, William. *Bible Dictionary*. Philadelphia: A. J. Holman Co.

Tolkien, J. R. R. *The Hobbit*. New York: Houghton Mifflin Co. 1965

Recommended Films

Man Achieves New Freedoms. Eye Gate House, Inc., 146-01 Archer Avenue, Jamaica 35, New York - "The Middle Ages 1000-1492"

Classics of Medieval Literature. Color. Encyclopedia Britannica Films Inc., 1150 Wilmette Avenue, Wilmette, Illinois 60091
"Beowulf"
"Sir Gawain and the Green Knight"
"Morte D'Arthur"

Medieval Crusades, The. Color. 27 min. Baltimore County Central Film Library, #4728. Dramatizes one noble family's participation in the Crusades. Castle life, medieval warfare, hardships and results of the Crusades are shown.

Medieval World, The. Color. 11 min. Baltimore County Central Film Library, #1590. The framework of this film comes from scenes of the English walled city of York, the Flemish guildhalls of Ghent, and the French cathedral of Chartres. Knights and feudalism, Chaucer's Pilgrims, castles and crusades, these works and ideas take on meaning and relationship in this visualization of medieval times.

Recordings

The Play of Daniel, a twelfth century musical drama. 12" 33-1/3 rpm. Decca DL 9402

Camelot. Richard Burton and Julie Andrews. 12" 33-1/3 rpm. Columbia Masterworks KOS 2031

Our Changing Language. 12" 33-1/3 rpm. McGraw-Hill Book Co. 23843

Early English Poetry. 12" 33-1/3 rpm. Folkways Records FL 9851

Grade Seven

Unit Knights and Champions

Adaptations For Less Able Students

General Approach to All Regular Units

1. Reduce the number and the complexity of objectives so that student attention is concentrated on one or two major ideas.

2. Devise procedures to be used in place of independent student reading that will provide the desired literature experiences. Consider the following procedures:

   a. The teacher reads a story aloud.
   b. The teacher summarizes difficult sections.
   c. The teacher records a story.
   d. Records, filmstrips, pictures, and films are used.

3. De-emphasize almost to the point of elimination all long-range or extensive homework assignments that students are expected to complete at home or without the teacher's help.

Activities	Consider these major adjustments: 1. Read aloud to the class. 2. Help the class, one step at a time. 3. Eliminate the most difficult parts.	Consider these minor adjustments: 1. Use fewer and easier questions 2. Assign this to the entire class. 3. Provide extra help.	Use these activities as they are written.
Initiatory	A-1, A-2, A-3, A-4 C		
Developmental	Most of this unit is based on Knights and Champions; therefore, if teacher and class together can devise ways of getting the main ideas from this book, this unit can be presented. If the book is "impossible," either get other materials or forget this unit.		

GRADE SEVEN

RECOMMENDED LIBRARY READING

UNIT: THE STORY TELLER

Appiah, Peggy. Ananse the Spider. New York: Random House. 1966
Folklore of Africa based on retelling by tribesmen.

Arbuthnot, Mary Hill. Time for Fairy Tales Old and New. Chicago: Scott, Foresman and Co. 1961
Collection of folktales, myths, epics, fables, and modern tales for children.

Asbjornsen, P. C. and Jorgen E. Moe. East of the Sun and West of the Moon and Other Tales. New York: The Macmillan Co. 1963
A collection of Norwegian folk tales in The Macmillan Classics series; preserved and retold, retaining much of their Norse flavor.

Bailey, Carolyn S. Miss Hickory. New York: Viking Press. 1946
A story about a doll who is deserted on a farm for the winter and must learn to cope with life for herself. She makes friends with the animals and birds around her and they share their knowledge of the woods with her.

Blair, Walter. Tall Tale America. New York: Coward-McCann Inc. 1944
Humorous legends of American folk heroes.

Botkin, B. A. Treasury of Southern Folklore. New York: Crown Publishers. 1949
Contains over 1000 folklore selections about the South.

__________. A Treasury of American Folklore. New York: Crown Publishers 1944
"An encyclopedia of the folklore of America".

Carroll, Lewis. Alice's Adventures in Wonderland in Complete Works of Lewis Carroll. New York: Random House Modern Library, 1936.
The story of Alice who seeks adventure in the land of the March Hare, the Mad Hatter, and all the other Wonderland creatures.

Carpenter, Frances. The Elephant's Bathtub. New York: Doubleday and Co. 1962
Folk stories and nonsense stories from the Orient.

Coatsworth, Elizabeth. Door to the North. Philadelphia: the John C. Winston Co. 1950
The story of a Norse expedition which searches to find lost colony of Greenland around 1360. Explains how settlers developed the traits of the white man and beliefs of Christianity. Supposedly based on fact. Fast moving and fascinating.

Collodi, Carlo. Pinocchio. New York: Grosset and Dunlap. 1946
The puppet Pinocchio is transformed into a boy.

Davies, Valentine. Miracle on 34th Street. New York: Harcourt, Brace and World, Inc. 1947
Kris Kringle, an old man living in a home for the aged, succeeds in convincing young and old alike that he is Santa Claus and revives the spirit of Christmas.

deLeeuw, Adele. Indonesian Legends and Folk Tales. New York: Thomas Nelson and Sons. 1961
A collection of unusual legends and folk stories from Java, Burma, and Sumatra explaining why the banyan tree is sacred, why there are no tigers in Borneo, etc.

Fenner, Phyllis. Giants and Witches and a Dragon or Two. New York: Alfred A Knopf, Inc. 1943
A collection of fairy tales from a number of European countries including England, Wales, Russia and Albania.

Gaer, Joseph. The Adventures of Rama. Boston: Little, Brown and Co. 1954
Prince Rama and Sita, his wife, are banished from their kingdom, wander from place to place, save mankind from the evil Ruler of the Giants, and return after fourteen years to claim their rightful place.

__________. The Fables of India. Boston: Little, Brown and Co. 1955
A collection of beast fables of India. Also contains an interesting explanation of the origin of fables.

Jones, Gwyn. Scandinavian Legends and Folk Tales. New York: Henry Z. Walck, Inc. 1956
A collection of stories from Denmark, Iceland, Norway, and Sweden. The stories reflect the Nordic culture and are told in an appealing manner.

Kelsey, Alice Geer. Once The Hodja. New York: David McKay, Inc. 1943
A collection of Turkish folktales. Hodja is a simple kindly country fellow with a talent for getting into trouble, but he had even greater talent for getting out.

Lang, Andrew (Ed.). The Blue Fairy Book. New York: Cover Publications,Inc. 1965-1889. Contains some of best known fairy tales from Grimm, The Arabian Nights, and other popular traditions.

Lawson, Robert. Ben and Me. Boston: Little, Brown and Co. 1939
Amos is the mouse who lived in Franklin's fur cap. His diary tells humorously all the well-known episodes as seen from the viewpoint of a mouse.

Leach, Marie. The Rainbow Book of American Folk Tales and Legends. New York: World Publishing Co. 1958
The strong men and badmen of American legend - Paul Bunyan, Old Stormalong, Pecos Bill, Jessie James, etc. The original "shaggy dog" story. A selection includes folklore of each of the 48 states.

London, Jack. White Fang. New York: The Macmillan Co. 1905
White Fang, a crossbreed dog in the Far North, is domesticated by kind treatment and later sacrifices his life to save his owner.

Lorenzini, Carlo. Pinocchio. Cleveland: The World Publishing Co. 1946
An Italian classic tells of the caper and wonderful adventures of a wooden marionette.

Mehdevi, Anne Sinclair. Persian Folk and Fairy Tales. New York: Alfred A. Knopf. 1965
A collection of typical Persian folk and fairy tales. Although similar to our fairy tales, they are different in having ironical endings; much emphasis on cleverness.

Norton, Mary. The Borrowers. New York: Harcourt, Brace and Co. 1953
A human boy befriends one of the people in a fascinating miniature world where the inhabitants, no taller than a pencil, live in a quiet old house and skillfully borrow what they need.

O'Faolain, Eileen. Irish Sagas and Folk-Tales. London: Oxford University Press. 1954
Sagas of great heroes battling the wicked and tales of brave men completing impossible tasks. These imaginative stories reveal the ideals of the Irish: bravery, love of poetry and stories and the pre-Christian era when cannibalism and the Druid regligion existed. Another group of stories contains the tales of Finn and the Fianna. A third group are the chimney-corner tales of Little People, such as the Black Thief.

Parker, Edgar. The Question of a Dragon. New York: Pantheon Books. 1964
A humorously told tale of three animals, a cat, a racoon and a frog, who have been put in the pillory for various infractions of the king's rules. To expiate their sins they are sent to capture the dragon reported to be roaming the countryside. Intrigue and adventure follow.

Pichard, Barbara Leonie. German Hero-Sagas and Folk Tales. Henry Z. Walck, Inc.
The first part deals with legendary heroes and the second deals with popular German Folk tales. Highly adventurous and exciting.

Reeves, James. English Fables and Fairy Stories. London: Oxford University Press. 1954
A well-written collection of well-known and less well-known fairy stories; includes "Jack and the Beanstalk," "Dick Whittington," as well as "Catskin," "The Well of Three Heads," and the "Pedlar's Dream."

Ross, Patricia Fent. In Mexico They Say. New York: Alfred A. Knopf. 1942
Mexican fables and folk tales with delightful Spanish names such as Abuela and the Conchinito and Totonaco. Fascinating tales with the added charm of revealing facets of Mexican culture.

Travers, Pamela. Mary Poppins. New York: Harcourt, Brace and World, Inc. 1934
Life changed for the Banks family on Cherry-Tree Lane when Mary Poppins suddenly appeared out of nowhere to become governess. In a mixture of fact and fantasy, the children find themselves in a world where people are so happy they actually float on the ceiling and where people, not animals, are locked in the cages in the zoo.

GRADE SEVEN

RECOMMENDED LIBRARY READING

UNIT: STEREOTYPES IN FACT AND FICTION

Adams, Andy. The Log of a Cowboy. Boston: Houghton Mifflin. 1927
Journal-type, first person account of a cattle drive from Texas to Montana is an accurate picture of a bygone phase of existence. Rustlers, for example, are a menace, but not the sinister, villainous stereotype of western fiction.

Aldrich, Bess S. A Lantern In Her Hand. New York: Appleton-Century. 1956
Story with a midwest setting which combines the lore of the old West and modern patterns of life.

Archibald, Joe. Commander of the Flying Tigers: Claire Chennault. New York: Julian Messner, Inc. 1967
Chennault's whole life. He gained his greatest renown helping the Chinese Nationals establish the famous "Flying Tigers," where he had a chance to prove his theories of aerial warfare.

Baker, Rachel. The First Woman Doctor; the Story of Elizabeth Blackwell, M.D. New York: Julian Messner Co. 1944
The Quaker stereotype portrayed in a delightful, heart-warming story of a determined, successful woman.

Bowman, James. Mike Fink. Boston: Little, Brown and Co. 1957
The legendary Mike Fink outworks and outfights any man on the Mississippi River. Moves westward when civilization and the steamboat press in on him.

___________. Pecos Bill - The Greatest Cowboy of All Time. Chicago: Albert Whitman and Co. 1927
Covers, in great detail, the legendary life and adventures of Pecos Bill. Good reference book.

Brink, Carol. Caddie Woodlawn. New York: MacMillan Co. 1959
Caddie Woodlawn, the author's grandmother as a child, enjoys life to the fullest on a Wisconsin frontier farm of Civil War days. A Newberry Medal winner.

Campanella, Roy. It's Good To Be Alive. Boston: Little, Brown and Co. 1959
Autobiography, written after Campanella's serious automobile accident, shows that he never lost his optimism. High point occurred when Branch Rickey of the Brooklyn Dodgers sought Roy for the Big Leagues, which had not been integrated up until that time.

Custer, Elizabeth. Boots and Saddles or Life in Dakota with General Custer. Norman, Oklahoma: University of Oklahoma Press. 1961
Elizabeth Custer, wife of the famous General Custer, tells of garrison and camp life in the Dakotas of the 1860's. Her story paints a loving portrait of her husband and affords the reader an exciting account of the life of a frontier woman.

Dobie, Frank J. *Up the Trail from Texas*. New York: Random House. 1955

The "real" side of the mythical "cowboy and indian" legend. Contains stories of real men who lived in the wild west. Indexed. Fairly easy reading. A good reference book.

Dooley, Tom. *Doctor Tom Dooley, My Story*. New York: Ariel Books. 1956

Volunteered to go to Vietnam as a Naval Medical officer in 1954, set up a refugee camp from scratch, raised money and supplies to set up a private medical mission in Laos. Was instrumental in forming MEDICO, to send medical teams where most needed to establish hospitals.

Eaton, Jeanette. *Gandhi Fighter Without A Sword*. New York: William Morrow and Co. 1950.

An account of the great pacifist with a concentration on the human side of the man, especially his humor. Current and timely.

Edmonds, Walter D. *In the Hands of the Senecas.* Atlantic Monthly Pr. Little. 1947

In 1778, white people captured by the Senecas, attempt to survive Indian ways. Fast moving. Individualizes characters that are normally stereotyped as pioneers or frontiersmen.

Erdman, Loula. *The Edge of Time*. New York: Dodd, Mead and Co. 1950

In 1885 Bethany and Wade Cameron begin their life as homesteaders on the prairie of the Texas Panhandle. Cut off by vast expanses from neighbors, they experience droughts, blizzards and intense loneliness.

Felton, Harold W. *John Henry and His Hammer*. New York: Alfred A. Knopf, Inc. 1950

American folk hero born with a hammer in his hand, works at various jobs while searching for one that requires the use of a hammer. Finds contentment as railroad builder.

Ferber, Edna. *Cimarron*. New York: Grosset and Dunlap. 1929

Yancy Cravat and his Southern-bred wife help bring religion, law and order, a newspaper, and the feminine influence to the Oklahoma territory of the 1890's. Difficult.

Forbes, Kathryn. *Mama's Bank Account*. New Yofk: Harcourt, Brace, and World, Inc. 1949

Scenes from the life of a Norwegian carpenter's family in San Francisco. Emphasizes Mama's greatest quality - a sense of values and thus becomes a lesson in human relationships.

Garst, Shannon. *Amelia Earhart, Heroine of the Skies*. New York: Julian Messner. 1965

She had the courage to be different: to learn flying when it was still considered hazardous for men; to fly the Atlantic with two men in 1928; then to fly the Atlantic alone in 1932 as the first woman to attempt such a feat. The final flight to the Pacific and the various theories as to what happened to Miss Earhart conclude the book.

__________. *Buffalo Bill*. New York: Julian Messner. 1958

Develops a chronological account of the life and adventures of Buffalo Bill. Good reference.

Garst, Shannon. James Bowie and His Famous Knife. New York: Julian Messner, Inc. 1955.
Heroic story of Jim Bowie who made a fortune before he was thirty with the help of the pirate Jean Lafitte and died fighting for Texas at the famous Battle of the Alamo.

__________. Jim Bridger, Greatest of the Mountain Men. Boston: Houghton Mifflin Co. 1952
Jim Bridger was a trapper, Indian fighter, and buffalo hunter. He served as a guide to the pioneers and took the Indians' side in their attempt to retain their hunting grounds in the face of the white man's encrouchment. Action packed story.

__________. Kit Carson, Trail Blazer and Scout. New York: Julian Messner, Inc. 1942.
The life and experiences of Kit Carson. Shows him in the best light, without sentimentalizing his character or career. Glossary included.

__________. Wild Bill Hickok. New York: Julian Messner, Inc. 1952
Traces "Wild Bill" Hickok's life from boyhood to death as a stage driver, a Civil War fighter, a Wild West showman, and a marshal.

Holbrook, Stewart Hall. Davy Crockett. New York: Random House. 1955.
The story of the famous frontiersman, Congressman, and hero of the Battle of the Alamo.

__________________. Wyatt Earp, US Marshall. New York: Random House. 1956.
An attempt to recreate the legendary Western character in a factual way.

Keller, Helen. The Story of My Life. New York: Doubleday and Co., Inc. 1902
Written when she was a junior at Radcliffe, Helen Keller recalls her childhood as a blind, deaf and dumb child in Alabama. She recounts the experiences of learning to read and excitement of discovering the mysteries of the world of nature.

Lane, Rose W. Let The Hurricane Roar. New York: David McKay Co. 1933
A short story of early days in Dakota in which two young people, living in a dug-out, meet the stern realities of life - crop failure, winter storm, etc. with a gallantry that has come to seem typical of pioneer life.

Means, Florence C. Carvers' George; A Biography of George Washington Carver. Boston: Houghton Mifflin Co. 1952
A simply written biography of the slave boy who became a world-famous chemist. Tells his struggle to get an education and to help his people.

North, Sterling. Young Thomas Edison. Boston: Houghton Mifflin Co. 1958
Emphasizes his achievements as an inventor. Highlights of his career are recounted with some detail. Lively.

Nolan, Jeanette. Spy For The Confederacy: Rose O'Neal Greenbow. New York: Julian Messner, Inc. 1960
Mrs. Greenbow was one of the South's great spies, directing a vast network of secret agents. Her information helped in the Battles of Manasses and Bull Run.

Robinson, Jackie. *Breakthrough to the Big League*. New York: Harper & Row
Autobiography of the first Negro baseball player who made it to the major leagues and stayed. Fast moving.

Shippen, Katherine B. *Andrew Carnegie and the Age of Steel*. New York: Random House, Inc. 1958
Portrays Carnegie from his humble beginning and tells of his ambitions, hard work, philosophy, and numerous philanthropies.

Silverman, Al. *Mickey Mantle, Mister Yankee*. New York: G. P. Putnam's Sons, 1963
Tells of career in baseball, marred only by Mickey's tempermental attitude. When he learned to take criticism and accept setbacks gracefully, he went on to greatness.

Sootin, Harry. *Michael Faraday*. New York: Julian Messner, Inc. 1954
As an apprentice in a bookbinding shop, he discovered the world of science in the Encyclopedia Brittanica. Luck and hard work paid off. His scientific findings impressed the world.

Stevenson, O. J. *The Talking Wire; The Story of Alexander Graham Bell*. New York: Julian Messner, Inc. 1947
Shows the influences of Bell's boyhood on his career. Includes the inventor's experimental activity in Canada as well as in the U.S.A.

Stuart, Jesse. *The Thread That Runs So True*. New York: Charles Scribner's Sons. 1949
Autobiography concentrates on the trials and satisfactions of life as a country school teacher in the hills of Kentucky. There is excitement when the teacher has to fight an oversize pupil to assert his authority and when Stuart's pupils triumph over the pupils of the larger Landsburgh High in a contest of intellectual ability.

GRADE SEVEN

RECOMMENDED LIBRARY READING

UNIT: KNIGHTS AND CHAMPIONS

Alter, Robert Edmond. *The Dark Keep.* Tononto, Canada: Longmans Canada Limited. 1962
Mystery and intrigue as a young man uncovers his true identity and attempts to regain his father's land and good name. Especially good description of castle life during the Norman Conquest.

Baldwin, James. *The Story of Roland.* New York: Charles Scribner's Sons. 1930.
Story of Roland, the epic hero of France told in a simple style. Describes the court customs and costumes of the period.

____________. *The Story of Seigfried.* New York: Charles Scribner's Sons. 1931.
Relates stories of Germanic tribes. Good reference.

Boardman, Fon W. *Castles.* New York: Henry Z. Walck, Inc. 1957
Excellent photographs and illustrations of castles throughout Europe. Good discussion of defense of a castle and the choice of a proper location. Glossary included. Good for use in preparation of group projects.

Buehr, Walter. *Chivalry and the Mailed Knight.* New York: G. P. Putnam's Sons. 1963
A reference which discusses castle structure, armor, duties of the knight, procedures for battle, and code of chivalry.

____________. *Heraldry.* New York: G. P. Putnam's Sons. 1964
Description of heraldry including a detailed discussion of the make-up of a coat of arms. Glossary of terms and illustrations make the explanations clear. Good reference.

____________. *Knights and Castles and Feudal Life.* New York: G. P. Putnam's Sons, Inc. 1957
Covers the feudal system and way of life, castle structure, the launching of a siege, preparation for knighthood, and life in the castle. A good resource for group reports.

Coolidge, Olivia E. *Legends of the North.* Boston: Houghton Mifflin Co. 1951
Stories of blood and magic from the *Elder* and *Younger Edda*, the *Volsunga Saga*, *Beowulf*, *History of Denmark*, and the *Icelandic Sagas*. Flows from stories of gods to stories of heroes.

Davis, William Sterns. *Life on a Medieval Barony.* New York: Harper and Row. 1951
A collection of legendary stories of life in the French Feudal Ages.

Gray, Elizabeth Janet. *Adam of the Road.* New York: The Viking Press. 1950
The story of Adam, a minstrel's son, and his struggles to follow in his father's footsteps. Filled with details of life in the inns, with the courts, and on the road. Interesting and informative.

Hartman, Gertrude. Medieval Days and Ways. New York: The MacMillan Co. 1952
Description of medieval life covers all phases of the times in Europe; industry, social customs, trade, travel and religion. More material is taken from English life than any other, but conditions peculiar to the continental countries are not neglected.

Hosford, Dorothy. By His Own Might: The Battles of Beowulf. New York: Henry Holt and Co. 1947
A re-telling for modern children of the hero tales of Beowulf, the warrior who came to the aid of the ancient Danes and slew the monster Grendel and his fierce mother, of his long reign, and of his tragic death when he defended his people against the dragon.

Johnston, Johanna. Joan of Arc. New York: Doubleday and Co., Inc. 1961
Joan of Arc's story: her early childhood, her visions, her victories at the French court and on the battlefield and her tragic death at the age of nineteen, all told against a background of her faith in her king and her church.

Kannik, Preber. The Flag Book. New York: M. Barrows and Co. 1959
Flag descriptions explain the Medieval origin of heraldic devices used on European flags today.

Macleod, Mary. The Book of King Arthur and His Noble Knights. Philadelphia and New York: J. B. Lippincott Co. 1949
Sir Lancelot, Sir Tristram, and the rest of the knights of the Round Table live out their adventures in these stories from Sir Thomas Malory's Morte D'Arthur.

McSpadden, J. Walker. Robin Hood and His Merry Outlaws. Cleveland, Ohio: World Publishing Co. 1946
The story of how Rob Fitzooth became Robin Hood, legendary leader of an outlaw band in the 12th Century England, and his many adventures culminating in his being made Earl of Huntingdon by King Richard.

Mills, Dorothy. Middle Ages. New York: G. P. Putnam's Sons. 1935
Tells the story of the Middle Ages to bring out characteristic features of the period and to emphasize those things in medieval life which have most significance for us today. A reference book.

Moncreiffe, Iain and Pottinger, Don. Simple Heraldry. New York: Thomas Nelson and Sons, Limited. 1955
Explains the origin and use of coats of arms in Medieval times and today. Colorful cartoon illustrations.

Picard, Barbara. Stories of King Arthur and His Knights. New York: Henry Z. Walck, Inc. 1955
A retelling of the Arthurian legends based on Malory's 'Morte d'Arthur' and other sources, including an outstanding version of the 'Quest' for the Holy Grail.

____________. French Legends. Tales and Fairy Stories, retold. New York: Henry Z. Walck, Inc. 1955
Stories from French sources, tales of epic heroes, tales of the Middle Ages, legends and fairy tales.

Pyle, Howard. Some Merry Adventures of Robin Hood. New York: Charles Scribner's Sons. 1954
A brief compilation of tales of Robin Hood's origin as an outlaw and his acquisition of outlaws for his merry band.

__________. The Story of King Arthur and His Knights. New York: Charles Scribner's Sons. 1954
Contains: Book of King Arthur, Winning of a Sword, Winning of a Queen, Story of Merlin, Story of Sir Pelleas, Story of Sir Gawaine.

__________. The Story of Sir Lancelot and His Companions. New York: Charles Scribner's Sons. 1935
Tells how Sir Lancelot conquered the dragon, how he married Lady Elaine the Fair, and how their son was Galahad the Knight. Also includes the story of the tournament of Astolat and the story of Sir Gareth, nephew of King Arthur.

Quennell, Marjorie and C. H. B. Everyday Life in Anglo Saxon, Viking and Norman Times. New York: G. P. Putnam's Sons. 1959
Describes the contributions of Romans, Anglo-Saxons, Danes, Norwegians, and Normans to British civilization covering architecture, literature, religion, dress, games, etc.

Robinson, Mabel Louise. King Arthur and His Knights. New York: Random House. 1953
A simple account of King Arthur's story told in a straightforward narrative style that is tinged with moralistic interpretations.

Rogers, Lester B. et al. Story of Nations. New York: Henry Holt. 1960
History text. The story of each nation is told as an entity in itself. Emphases on the people who have made history. Presents history in a narrative form rather than an unrelated succession of dates and facts. Good section on Middle Ages. A reference book for the better student.

Sellew, Catherine F. Adventures with the Heroes. Boston: Little Brown and Co. 1954
A retelling of the Volsung Saga on which Richard Wagner based his 'The Ring of the Nibelung.' Easy.

Seredy, Kate. The White Stag. New York: Viking Press. 1937
Tale of the legendary founding of Hungary when Hunor, Magyor, and Atilla, guided by the white stag and red eagle, led their people to the promised land. Awarded the Newberry Medal in 1938.

Serraillier, Ian. Beowulf, The Warrior. New York: Henry Z. Walck, Inc. 1961
A retelling in poetry of the three tales about Beowulf: "Grendel," "Grendel's Mother," and "The Fire Dragon." Beautifully told in blank verse that is not too difficult for junior high students to read.

Sherwood, Merriam. The Song of Roland. New York: Longmans, Green & Co. 1938
A prose translation of the Roland epic. When Ganelon takes Charlemagne's peace offering to King Marsile, he betrays Charlemagne, causing the death of Roland, Charlemagne's favorite nephew. Roland fights bravely in the mountain pass although overwhelmed by superior forces of the Saracens. When Charlemagne arrives and finds Roland dead, he defeats the enemy and then tries Ganelon for treachery. Ganelon is sentenced to death.

Sherwood, Merriam. *The Tale of the Warrior Lord*. New York: David McKay Co., Inc. 1963
A prose translation of the El Cid epic, which attempts to preserve the feeling of the original.

Sobol, Donald J. *The First Book of Medieval Man.* New York: Franklin Watts, Inc. 1959
Overview of the Middle Ages: the Feudal system,the Manor, the castle, the church, knighthood, arms and armor, towns and trade, guilds, schools, transportation, clothing, food, medicine, recreation.

Sutcliff, Rosemary. *Beowulf*. New York: E. P. Dutton & Co., Inc. 1963
The adventures and rule of Beowulf. Emphasis on what is good and noble in heroes of Beowulf's age.

Tappan, Eva March. *When Knights Were Bold*. New York: Houghton Mifflin Co. 1939.
A general description of the lives, customs, and habits of nobility and artisans during the 8th to the 15th century.

Tolkien, J. R. R. *The Hobbit*. New York: Ballantine Books, Inc. 1937
In the mythological world which Tolkien creates, Bilbo Baggins is dragged from his comfortable, respectable Hobbit existance to become a burglar and to fight dragons and goblins. Bilbo discovers he has powers beyond those he ever dreamed of when he escapes the clutches of Gollum, the Goblin, and snatches the golden cup from under the nose of the great dragon, Smaug.

Trease, Geoffrey. *Escape to King Alfred*. New York: The Vanguard Press. 1958
The adventures of a young boy and girl to save England at the time of the Viking invasion during the reign of King Alfred.

Treece, Henry. *Ride Into Danger*. New York: Criterion Books. 1959
David Marlais, a young lad, sails to France to regain land once held by England. During the ensuing battles he proves his courage and skill which will prove him useful in his return home where trouble awaits.

West, Anthony. *The Crusades*. New York: Random House. 1954
A simplified, easy-to-read retelling of the Crusades, starting with Peter the Hermit and ending with Louis IX. Captures the excitement and action of the efforts to regain the Holy Land.

Williams, Jay. *Life in the Middle Ages*. New York: Random House. 1966
Clearly and interestingly written account of life in the Middle Ages. Beautifully illustrated with reproductions of old paintings and prints as well as original art work.

WRITTEN COMPOSITION IN THE JUNIOR HIGH SCHOOL

The Composing Process

The process of composing in writing is always the same process and always involves the same elements. The elements are basically those involved in the total communications context -- the writer, the audience, the situation, the code. The process involves the writer's analysis of his purpose, the audience background and interests, the context of the situation -- the where and when and how much, and the message (the how). His ability to get his message across depends upon the accuracy of his perception, the extent of his own background, his knowledge of the sources of information, and his control over the language code.

The term "composition activity" (as differentiated from "composition exercise") is used in the units to designate the total process of a writing task that involves the communications context. A composition "activity" should take at least two or three lessons (in secondary school) to complete. Composition activities are imbedded in each unit in the junior high school program and further examples are provided in the section that follows ("Composition Activities and Exercises").

The term "composition exercise" is used to designate the drill-type materials than can be used to develop a specific skill such as writing a topic or initial sentence for a particular type of discourse, practicing a convention of punctuation, selecting alternative choices of diction or syntax. These exercises can be used for opening or developmental drills and should be brief. They should, in addition, be related to the improvement of the total composition activity being developed.

Planning Lessons and Activities

Lessons may be set up in four levels, which approximate the stages the pupils should go through in writing:

Level I: Setting of purpose, analysis of audience: the composition "situation".
Level II: Selection of content and organizational plan: the message
Level III: Selection of word, syntactical patterns: the coding
Level IV: Refinement of usage, mechanics of spelling and punctuation and manuscript form.

These levels approximate the preparation stage in teaching composition, the writing of the first draft, and the revision of first and succeeding drafts.

The types of composition activities that can be developed in connection with integrated literature-language units such as we are writing are those that deal with "whole" discourses. The teacher should provide adjustment in purposes, audiences, and situations so that pupils learn that content and organization, diction and syntax, usage and conventions of writing are actually controlled by the communications context itself rather than by the topic assigned. Therefore, in developing activities, let them grow naturally out of the material and forms of the unit content, but establish varying purposes, situations and audiences rather than specifying particular content, unless the particular content is itself part of the situation.

The Composition Sequence

Composition sequences should include the progression of whole composition activities and also sequences that establish relationships between these total processes of writing and the development of specific skills and abilities that can be suggested in exercises and drills.

The composition activities that are emphasized for each unit in the junior high school program are listed on the chart that follows:

COMPOSITION: GRADE SEVEN

Unit	Composition Emphases
THE STORY TELLER	Composing a fable, fairy tale, legend, and a sequel to a story Writing dialogue Describing a character's reactions Composing a paragraph of explanation Summarizing a plot
EVERYBODY WANTS TO GET INTO THE ACT	Narrating a daydream Explaining how one would spend or make $100. Composing the script for a short play Writing characterizations
STEREOTYPES IN FACT AND FICTION	Writing extended definitions of selected stereotypes Composing descriptions of certain characters Composing poems Developing a paragraph contrasting real persons with their stereotypes
DESIGNS IN ART AND POETRY	Writing paraphrases of poems Composing short "closed" forms such as limericks, couplets, and quatrains
KNIGHTS AND CHAMPIONS	Composing paragraphs of explanation Re-telling a story in the first person Making journal entries which reconstruct imaginatively and in the first person episodes from medieval legends.

COMPOSITION: GRADE EIGHT

NOT FOR THE TIMID	Writing "confessions" Composing descriptions which emphasize a particular atmosphere or mood Composing a short narrative based on an unusual event reported in the newspaper Narrating the same incident from a different point of view Explaining an incident Composing a short, mysterious message
STORIES OF GODS AND GODDESSES	Composing original myths Explaining how a modern invention is similar to the Promethean gift of fire Composing a dialogue Writing an extended definition of a myth Rewriting certain myths to include modern elements

THE PLAY'S THE THING	Narrating an incident, emphasizing sense perceptions Narrating an incident from a different point of view Writing dialogue suitable for a certain incident Re-writing a dramatic dialogue in prose form Describing a stage setting
THE STORY IN THE POEM	Composing original ballads from a news story Converting a prose story into a ballad Writing characterization from a specific point of view Writing a sequel to or a parody of a ballad
WHAT'S NEWS?	Evaluating an interview Re-writing a news story in narrative style Interpreting a political cartoon Composing a letter to the editor Writing a letter to an "advice columnist"
THE OUTSIDER	Rewriting a story from another point of view Explaining a generalization Writing a paragraph of contrast Writing a report of an incident Composing an analysis of one's own feelings at being an "outsider" Narrating an actual experience of making someone feel like an outsider Defining "prejudice" Explaining why some groups need a scapegoat

COMPOSITION: GRADE NINE

THE SENSES OF POETRY	Composing original haiku, free verse, couplets, and quatrains Rewriting a poem as a news article Rewriting descriptive paragraphs as haiku or other short poems Writing original similes and metaphors Rewriting poems as short prose stories
A TOUCH OF HUMOR	Narrating a humorous incident Answering essay questions Writing a parody of an event or a poem Composing a humorous characterization Re-writing a "stripped" narrative in exaggerated style
CLASSICAL HEROES	Describing a modern machine as a monster encountered by a classical hero Recasting Jack in "Jack and the Beanstalk" as a classical hero Comparing an incident from school life with an incident in the travels of a classical hero Retelling a simple story in the epic style Writing an "eyewitness" account of an event in Greek mythology
SPOTLIGHT ON PEOPLE	Keeping a journal about people in the news Writing a paragraph with favorable connotations; revising it with unfavorable connotations

	Composing a theme on "The Qualities of a Modern Hero" Creating a written caricature Writing a description of a stereotyped personality Summarizing an interview
COMING OF AGE	Writing an expository theme Narrating an anecdote Composing a feature story Rewriting a story from a different point of view Writing summaries

The Composition Folder

I. Pupil compositions are accumulated in individual manila folders which are kept in the file. These folders are used throughout the year to show ability and progress in writing. At the end of the school year, all folders containing pupil compositions should be given to the English teachers on the next grade level.

II. The composition folder should be used:

A. By the pupil for self-evaluation. The pupil should periodically note areas of progress and areas for improvement.

B. By the teacher for conferences with pupils and parents.

C. By the teacher for objective evaluation of individual progress and for determination of term grades.

D. By the teacher for planning long range instruction in composition.

III. Each pupil folder should contain:

A. The accumulated compositions in chronological sequence, the latest composition being at the front of the folder.

B. A separate sheet (probably stapled to the folder) containing a record of the pupil's writing. Sample sheet:

Johnny Brubeck's Composition Record

Date	Type (or Title)	Best Qualities in the Composition	Improvements Needed	Grades	
				Content	Form
9/15/69	Paragraph of personal experience				
9/24/69	Short Narrative				

C. A copy of the symbols used in marking compositions.
Include only those symbols actually used.
Add to the list as new symbols are introduced.

D. A check list of "Evaluative Criteria" or "Composition Standards" should contain only items which have been taught to the class. Additional items should be listed as instruction aids to the writing skill of the pupils.

TYPES OF COMPOSITION ACTIVITIES AND EXERCISES

There is a tendency among teachers of English to relate all composition assignments directly to literature -- an unfortunate tendency if it results, as it usually does, in an unbalanced writing diet for students. Listed below are five kinds of composition activities and exercises that should be included in any semester of school. Specific applications of these activities are imbedded in the course of study units, but teachers who wish to adapt or include others of a similar type may find the suggestions that follow of some help.

I. Composition Activities and Exercises Related Directly to Literature and Reading

II. Composition Activities and Exercises Related Indirectly to Literature and Reading

III. Composition Activities and Exercises Using Literature and Other Reading Materials as Models

IV. Composition Activities and Exercises Related to the Study of Language

V. Composition Activities and Exercises Based on Direct Life Experience and Observation

COMPOSITION ACTIVITIES AND EXERCISES

I. Composition Activities and Exercises Related Directly to Literature and Reading

A. Analogical (Comparison and Contrast)

1. Compare two characters, setting, points of view, etc. in one work or in two works by one author, or by works by different authors.
2. Compare the treatment of the same theme in two poems, stories, etc.
3. Compare the style (in one or two respects, such as sentence type and length, use of concrete or general terms) of two writers or of two passages from works read by the class.
4. Compare the treatment of a particular type of life with which the student is acquainted himself (urban, suburban, etc.) by two different writers or in two different stories or poems or plays. (Example:

   Compare the character Bucky in the novel Swiftwater with that of Beric in the novel Outcast in one of the following ways:

   a. Reasons for non-conformity to group standards.
   b. Defense mechanisms or personal reactions to groups or individuals encountered.)

B. Explanatory or Persuasive

1. Defend or refute critical statements made about works read by the student inside or outside class:

   (SHS) a. Cooper gave the novel a peculiarly national flavor by his celebration of American scenery and by his treatment of distinctively American problems.
   (SHS) b. _________ is undoubtedly a modern poet (or writer) who will become a "classic."
   (SHS) c. "By no means the least of his handicaps is that he cannot write plain English..." (Of Faulkner, by Sean O'Faolain)
   (SHS) d. "Hemingway's world is one in which things do not grow and bear fruit, but explode, break, decompose, or are eaten away."
   (JHS) e. _________ presents the world of the teenager in our big cities as if he had lived through the experiences of his characters himself.

2. Analyze the structure or a single structural element of a poem, play, etc.
3. Explain ways in which the author of a story has prepared for the ending, or how the poet has created a certain image or tone, or how certain techniques have been used.
4. Explain the point of view of a work of narration, poetry, or of an expository article or editorial. (Example:

   Explain why Yen in the novel To Beat A Tiger was chosen the leader of the gang of refugees. Support your reasons with basic examples from the novel.)

C. Classifying or Defining

1. Nominate any one of the stories, poems, plays, or novels you have read this year as a candidate for a future "classic." Begin your theme with your own definition of a classic. Base your reasons for

the nomination on the terms of your own definition and support your generalizations by citing specific passages from the work you have selected.

2. Prepare an extended definition, with examples from actual literary texts, of literary genres, elements of these genres, literary modes or periods, literary movements, etc. Do these only as a class exercise at the conclusion of units or after extensive study. They should represent inductive generalizations rather than "canned" statements from editor's introductions, etc.
(Example:
Write an extended definition of the word "hut" as used in the novel To Beat A Tiger or "sanctuary" as used in the novel Swiftwater.)

D. Reactions to Outside Reading ("Book Reports")
(Note: Most of the reactions to outside reading should ideally be oral -- either in the form of conferences with the teacher, small group discussions, or panels formed to compare the works read outside class with those studied in class. Written reactions to outside reading should discourage the typical "book report" and should diversify the ways in which students are asked to respond to books.)

1. Set up some of the reactions to book in the form of answers to "essay-type questions" such as: (a) Compare the protagonist of the novel read outside class with that studied in class in regard to major conflict, typical characteristics accountable for conflict or resolution; (b) How does the author of the book you read outside class handle the theme (or ....) in a way similar to or different from the handling of the theme (or ....) by the author whose work you have studied in class? (Note: The questions should, of course, be adjusted to the nature of the outside reading assignments -- general enough to fit any pupil's choice but specific enough to pin each reader to a particular response.)
2. Have students write a "book review" for a teen-age publication such as the school newspaper, the class or school literary magazine, the librarian's reviews similar to the Pratt Library's collections called "You're the Critic." (Copies of this last publication are available free from the Pratt Library, for use as models.)
3. Book jackets may be made cooperatively by a pair of students, one designing the cover and the other writing the "blurb."
4. Have students prepare a "book talk" or book review where the purpose is to persuade a particular audience to read a book.
5. Help students prepare a book talk for a group of students at least three years younger than those in the class, based on a book that can be read by students of different ages. (Purpose: To adjust content and diction to a younger audience.) Rewrite or re-deliver talk as if the same book were to be recommended to an adult audience.

E. Answers to Essay-Type Examination Questions on Literature
This is one of the types of written composition activities that is neglected in school but that actually provides one of the most realistic ways of relating reading to written composition within the context of the actual school situation and in the form of short themes or single paragraphs. It is also one of the actual situations in which the teacher is the audience. Teachers should keep a file of various types of essay-type questions that call for varying types of content, organizational

patterns and use of the text itself. Ideally, in each unit there should be one day's lesson devoted to the direct teaching of ways to develop answers to a particular type of question -- for example, the question calling for comparing elements, or works, or explicating or analyzing aspects of literature, for defining, for summarizing, etc. Questions of each sort could be suggested in the unit section on Suggestions for Evaluation. (Example: In a unit where Hiroshima is the key work, these types of questions could be used for practice -- though only one type should be dealt with in each unit; and ideally that type only should be given as one of the required rather than optional questions:

1. Compare the differences in the account of the bombing that are narrated by any two of the persons Hersey interviewed.
2. Look up the meaning of "holocaust," "catastrophe," and "annihilation" in a dictionary. Then write a paragraph in which you state which word best describes the effect of the atomic bomb on Hiroshima. Develop your statement of opinion by examples and illustrations from the book itself.
3. Summarize the events in the city immediately following the dropping of the bomb. Use chronological order and indicate which person interviewed supplied this detail of the information.
4. German officers who participated in the cruel extermination of the Jews in concentration camps were tried by an international tribunal for mass murder, or genocide. If you had been trying the pilot who dropped the atomic bomb on Hiroshima for the same sort of mass murder, would you have found him innocent or guilty? Give reasons from your own experience and ideas as well as from Hersey's reportage.

When developing the practice lesson with the class, select one of the questions (of the type to be included in the exam and stressed during a particular unit) for developing a class model. Point out how the topic itself indicates a pattern of organization, a source of content, the type of developmental support. Try to provide practice under time limits, to imitate the actual examination conditions more closely. (Students should be occasionally permitted to bring their texts to class for examination questions of this sort. Open-book exams are good practice in skimming and much more realistic ways of cultivating the habit of supporting general statements about literature with details from the text.)

II. Composition Activities and Exercises Related Indirectly to Literature and Reading
(Note: Indirectly related means growing out of a discussion of the themes or ideas or characters of works studied in class.)

A. General Suggestions Based on Discussion of Themes in Literature
The class has completed the reading and discussion of Cry, the Beloved Country (Grade 12). During the discussion of the themes of this novel, they have become interested in various aspects of the treatment of minority groups in this country, as compared to the treatment of the minorities in Africa. The general topic is discussed, various limiting aspects of "controls" are requested from the class, and these materials are used as a basis of an assignment directed toward exposition, argumentation, description -- depending upon the kind of balance the teacher wishes to maintain for the year. Vary the "audience" in a way appropriate to the assignment; for example, to groups themselves, or to members of the

majority "groups." (Note: This assignment can be adapted to the follow-up discussion of any "theme" of universal interest, but it is most effective when used as a springboard to controversial issues in which teenagers are interested.)

B. Based on Analysis of Character
Following the discussion of particular characters, extend the experience to persons with whom the students are actually acquainted who have similar or dissimilar characteristics. Develop composition activities of "dominant impression" descriptions of these actual people. Or have students relate the person's most characteristic trait to something fortunate or unfortunate that happened to him.

C. Based on Situation or Plot
Follow up the Discussion of the type of situation in which the characters become involved (ironic, ridiculous, monotonous, etc.) with student attempts to recall situations of the same type in which they themselves (or persons known to them) have become involved. Use these as the basis of short narrative anecdotes or of skits and dramatizations.

D. Based on Expressions of Opinion in Essays, Articles, or Narrative Forms (Drama and Fiction)
Have students discuss their own reactions to the opinions expressed and then prepare essays or short articles in which they express their own views of related (but not identical) matters.

E. Based on Expository or Explanatory Material
Have students prepare short explanations of processes or summaries of informational material similar to (but not identical with) those discussed in the articles. (Note: This activity is best done orally, perhaps using television demonstrations that accompany advertising, or television news analyses or reports as the springboards.)

F. Based on Biographical or Autobiographical Material

1. Students may develop "job descriptions" of jobs they hope to make the bases of their own careers or of jobs that are unusual that they either know about first-hand or "research." (Derived from discussion of the vocations of the biographical subject.)
2. They may provide short autobiographical accounts of various periods or situations or problems of their own lives that are suggested by the types of material in biographical material they read or learn about through television or periodical interviews.
3. Have the students express reactions to opinions of the biographical subject that are directly quoted by the writer.

G. Based on Outside Reading
The students may be encouraged to keep a "commonplace book" where they jot down words, quotations, or ideas that they think are particularly interesting. These may be kept entirely confidential or they may be shared occasionally with the teacher or the class.

Specific Examples of Literature-Derived Assignments

A. After discussing the problem of racial stereotypes in "That Greek Dog," analyze in writing your own prejudice about a particular minority group.

Begin by identifying your prejudice; then try to recall the chain of events or experiences that produced this attitude. Challenge your own opinions with those that a person who differed with you might have. When you are satisfied that you can trace the development of the stereotyped impression of a member of the group, summarize your own reactions to what you have discovered about yourself for your classmates or your teacher. (Note: The major purpose of this assignment is to show students how thinking about a problem verbally and then structuring the analysis of the problem in writing can help in the discovery of our "inner" realities and in the subsequent comparison of these with the realities of the outside world and of other people.)

B. After reading The Diary of a Young Girl, discuss the effects of family relationships on the individual's capacity to endure hardships as members of a closely knit group and then alone. Analyze mentally your own feelings of identity with your family and then try to imagine how you might react if you and your family had suddenly to go into hiding. Describe your own functions or contributions to the group's survival.

C. Following the reading of a group of poems in which the poets indicate differing attitudes toward city or country life, write an imaginative response to a particular poet -- as if you were addressing him personally -- in which you agree or disagree with his point of view.)

III. Composition Activities and Exercises Using Literature and Reading as a Model

A. (Narrative) Read any of the "short-short" narratives Hemingway intersperses with the longer stories in the collection In Our Time. Use one of these as a model for a narrative of no more than 500 words in which you relate an actual or an imaginary incident. Attempt to imitate Hemingway's compressed narrative technique and style. (For junior high school: use a short-short narrative from a magazine or anthology of stories used by the class. Instead of asking for an imitation of style, have the students decide how Hemingway used a few details to tell a whole story, how he created a mood with a few brushstrokes. Then select a longer story or compose an original story and condense it.)

B. (Descriptive) (Dominant-Impression) Develop a character sketch of not more than 400 words in which a single dominant trait accounts for the most noticeable effect of the character on other people (i.e., his talkativeness, his generosity, his stinginess, etc.) Model your selection of details on ________ 's portrayal of ________ (character in a story that is a "flat" rather than a "round" character.)

C. (Descriptive - Spatial) Write a paragraph of 300 to 500 words describing the setting used in any television show you have seen recently. Use as a model one of these paragraphs by the writers you have studied in this unit: (   )

D. (Descriptive-Characterization) Write a paragraph of 300 to 500 words describing the physical appearance and mannerisms of any actor appearing in a television performance you intended to view this weekend. Be sure to decide in advance on the person you will watch, so that your description can be based on actual observation. Arrange the details of your description in a manner similar to that used by ________ in the story ________.

(Descriptive - various types)

E. (In connection with a study of Washington Irving, the following activity on various types of descriptive writing could be used.) Every story of Irving's abounds in passages of varying lengths that can be neatly detached from the narrative for use as models of various type of description -- dominant impression, spatially organized, and descriptions of movement. Suggest models for each type in the form of a chart; be sure to include only those types that have been analyzed in a discussion of the literature, in connection with an appreciation of the author's technique. The following assignments may be based on models of this kind:

1. Select any of the passages of dominant impression and rewrite it so that the impression is altered or the tone changed.
2. Select any of the passages describing movement and rewrite it so that the pace of the movement is changed -- slow to fast, fast to slow.
3. Write a short spatial description of a scene observed regularly from a particular window or door in the school or home. Arrange details in order from near to far or from right to left.
4. Write a "dominant impression" of a person you know whose most likable attribute can be summed up in a single qualifying adjective. Use that adjective as part of the controlling or limiting idea of the topic sentence.

(Descriptive - Tone-Mood)

F. Analyze Poe's methods of creating the impression of reality in settings that obviously never existed. Select a passage that makes you "see" the interior that Poe describes. Develop a paragraph of no more than 300 words in which you describe an interior that exists only in your own imagination. Then read your description to the class to determine how successful you have been in creating an effect of actuality. (Note: This activity can be adapted to the description of a setting for a play. Have the class draw the setting as they think it would appear, according to the writer's verbal description.)

G. Using a passage of description that is opposite in style and tone from a passage analyzed by the class, write a parody of one style that is based on the analysis of the other. Use the original passage as the basis of the parody.

(Persuasive)

H. After analyzing one of Thoreau's essays (or Emerson's or any writer of a persuasive speech or essay), develop at least one counter-argument to any of the major arguments made by the writer. Use at least two of the devices for persuasion that the writer of the article used. Address your remarks to the same audience you think the writer had in mind. Then prepare a similar assignment, but address your remarks to your own classmates.

(Descriptive-Narrative - junior high)

I. After examining the opening paragraph of the short story "Jungle War" to determine how the author foreshadows death, write a paragraph with a different setting in which you also foreshadow some coming disaster.

J. Use Thoreau's description of the building of his hut in the woods as a model for the sequence used in describing a process. Describe a process that takes about three to five minutes to complete; describe it in as few words as possible. Then read your explanation to the class or to a partner with whom you are working and get a reaction as to the clarity of your communication.

IV. Composition Activities and Exercises Related to the Study of Language (Grammar, Language History, Semantics, etc.)
(Note: Most of the "composing" activities related to language study should be oral.)

Semantics

A. Change the emotional tone of a passage of description by changing the words in such a way that the connotative values differ.

B. Select a picture from a group of such illustrations cut by the teacher from advertisements. Write an advertisement for a teen-age magazine; then rewrite the advertisement for an adult magazine. What differences in word choice, "level of usage," and sentence structure did you provide? Why? What type of relationships between the advertiser and the prospective purchaser as the sender and receiver of the "message" did you try to establish? What seems to you to have been the comparative role of the visual illustration and the written message?

C. Observe the movement of a young child and a very old person walking down a path. Write three sentences in which you try to convey exactly the quality of movement of each. Compare and contrast these movements. When you have completed your rough draft, make a list of nouns, verbs, adjectives and adverbs on a separate sheet of paper. Read your lists to the class and have them decide which of these word classes carries the burden of description. Next, observe an object in your own home that is one of your favorite posssessions (an old doll or stuffed animal, a piece of sports equipment, for example). Observe the object from a stationary position. Now write three or four sentences describing the object, but do not name it. Read the description to the class and see if they can identify the object. List the four major word-classes you have used to describe. What is the difference between the uses of verbs and adjectives in the two types of descriptions -- descriptions of movement and "static" descriptions? How do you account for these differences?

D. Analyze the pattern of a short piece of expository or persuasive writing by listing, in the order they appear in the passage, the transitional terms and all the "structure-words" (prepositions, pronouns, conjunctions, negatives, etc.). Then write a passage based on another topic that used as many of these words or expressions as possible. What do you learn from this exercise of the relation of structure words to organizational patterns in speaking and writing?

E. Write a short narrative in which you narrate an experience you have had (or which you have observed someone else having) in which you (or the person) has felt "left out" because of some characteristic of speech. Try to convey the importance of language habits for social acceptance without actually stating this point explicitly. Let your story and your illustrations make the point instead.

F. Narrate for your classmates an incident in which you became angry and spoke in a way you wished later you could have changed. After several of your classmates have read their accounts of similar occasions, discuss the emotional "charge" of language and ways to avoid belligerent reactions.

G. Write a humorous limerick or poem for oral reading to the class. Rewrite your attempt into a "nonsense" poem by changing the nouns, verbs, adjectives and/or adverbs in such a way that they seem to be English words but actually aren't. Read your nonsense verses to the class and see if they can identify the parts of speech or word-classes. Discuss their interpretations of the "sense" of your "non-sense." Then read your original version of the poem aloud. Send the assignments the class votes most humorous or most effective to the editor of the school newspaper or literary magazine.

H. Many people have difficulty remembering the difference in usage between "lie" and "lay," or between "infer" and "imply." Contribute to a class list of these confusing usages. Then select one of the pairs of words that have caused trouble to one of your classmates (or to your teacher!) and write an explanation of the ways in which the appropriate usage of each may be determined. Read your explanation to the class for their evaluation.

I. Write a passage of dialogue to illustrate your own regional or family "dialect." Include dialectal variants in pronunciation and vocabulary. Write your dialogue in standard spelling first; then rewrite it in "phonetic" spelling of your own devising. Have a classmate from another part of the country read your standard version. What pronunciations does he give your variant words? Now have him read your phonetic version. Then read the dialogue aloud yourself. Compare your versions with those of your classmates.

J. Look up in a general classroom or library usage reference the "rules" governing the use of a punctuation mark about which there has been some controversy in class. Then prepare a short written report in which you summarize your findings. Insert your report in the class "Manual of Style" which is kept throughout the year as an ongoing project.

K. Write a brief explanation or definition for the class of a term used by Shakespeare (or any other writer of an earlier period) that is still in common use but that now has acquired different connotations.

L. Write definitions or explanations for varying audiences (young children and adults of varying backgrounds) of grammatical terms, punctuation and spelling conventions or rules, dialect differences.

M. Practice writing the answer to various types of "essay" examination questions that require you to analyze the language (sound, meaning, grammatical class, denotation or connotation --) of a poem, essay, etc. Your teacher will supply the questions for your choice, or you may suggest some.

N. Prepare an entry for a class dictionary of "teen-age talk." Use all of the devices for defining that you consider necessary to convey the significance of the term in varying situations.

O. Rewrite a passage of prose from a remote period of history or literature in "modern" English. What does this exercise help you learn about the changes that occur in any language over a period of time?

V. Composition Activities and Exercises Based on Direct Life Experience and Observation

A. (Persuasive) You are about to participate on a school committee to decide on the kind of social activities (dances, clubs, etc.) to be included on the school calendar. Each delegate to the committee has been asked to suggest two types of activities; there are six delegates; only four general kinds of activities will be chosen. Make an outline of your "line of argument" for persuading others to adopt your choices. Use supporting illustrations, examples, comparisons and contrasts that convey the idea of the activities to the majority of students in the school. Consider your listeners' viewpoints. Develop the opening and closing sections of your proposed talk in writing. (Note: This activity may, of course, be adapted to any type of conference situation where different points of view will be presented).

B. (Persuasive) Write an editorial (of no more than 400 words) for the school paper in which you defend an unpopular point of view about a current school issue of great interest to the students. As part of your preparation for writing, try to discover the major reasons for the opposing points of view. List the three you consider most convincing. Then organize your editorial around a counter-argument to these reasons, but do not let your readers know explicitly what the points you are refuting are. Next, rewrite your editorial for the P.T.A. newsletter. What adjustments in content, word choice and kinds of emphasis did you make? Why?

C. (Descriptive) Observe in detail the actions of your pet or of an animal or bird you watch from a particular place such as a window or doorway. Write a description of the appearance and movement of the animal as if you were trying to explain it to a blind person or a person from a country where such animals did not exist. Then rewrite your description as if you were telling a friend orally about what you saw. What differences in selection of detail and in the choice of words used to describe do you note? How do you account for these differences?

D. (Narrative) Select the most frightening or surprising experience you can remember happening to you as a very young child. Write a short-short story (of not more than a page or two) that concentrates on the few moments when you were most terrified or surprised. Arrange the details so that the reader is not informed of the outcome until the last sentence. (Use the third person - that is, write about yourself by name, as if you were a character in your own story rather than the narrator.) Now rewrite the same story as if you were the child, using the first person. What differences in selection of details, vocabulary, and sentence structure do you note? Why?

E. (Persuasive) You have earned fifty dollars (or any particular amount...) over a period of time. Your parents have requested that you deposit at least half of what you earn in the bank. You see an article that you want very much (or you want to take a trip with a friend), but what you want to have costs as much as you have earned. Assume that your parents each have only three minutes to listen to or read your reasons for asking them to change their original request. Prepare a talk or short "letter" to your mother in which you adjust your reasons to the sorts of arguments that will probably influence her; then prepare a similar talk or letter for your father. (or grandfather or maiden aunt or older sister...).

F. (Expository - informative) Prepare a short talk or written report of a meeting you have recently attended or a talk you have heard (on television or at an assembly, for example). Your purpose is to inform the class (or any other selected specific group of listeners or readers) of the main points of the meeting or talk. You are limited to three minutes or 400 words.

G. (Explanatory) Write an explanation of how to tie a shoelace for a person who has never seen a pair of laced shoes. (Or write an explanation of a short process such as making a bed, changing a tire -- but for a person who is completely unfamiliar with the process).

H. (Explanatory) Prepare a talk or a written explanation for the class in which you describe the rules of a simple game with which most of the group is unfamiliar.

I. (Explanatory) Write the directions from the school to your home for a classmate who has never visited you. Adjust your explanation to the means of transportation he will use to get there.

J. (Explanatory, defining) A point has arisen in class about the meaning of a particular term in a given context. You have been asked by the teacher to clarify this term during the next class session. Prepare a short paragraph to read aloud in which you define the term in as many ways as you think necessary to convey exactly the significance in a particular context. (Note: this assignment should be adjusted to an actual situation).

K. (Explanatory process) Assume your reader is a girl who knows nothing about mechanical gadgets. Write an explanation for her of the way in which a doorbell works. Include diagrams if you wish. (Or give your presentation orally). (Note: This type of assignment may easily be adapted for pupils of varying ages, interest, and backgrounds. Girls could explain to boys how to put up one's hair in the latest style, for example. In fact, many of these kinds of explanations could be fun, if the audience and the process were incongruously related).

L. (Persuasive) Prepare a sales talk for a prospective customer to whom you wish to sell a used piece of sports equipment, a dress that no longer fits you but is still in good condition, or some article you wish to exchange for another. State the information about the customer that will influence your choice of content and language.

M. (Descriptive) Walk down a single block you pass frequently. Deliberately notice the doorways of the houses or stores. Note the differences among them. Then write a paragraph based on your memory of these differences. Then walk down this same block again and check the accuracy of your impressions. Read your first and revised versions to the class and have them discuss reasons for your initial inaccuracies. (The purpose is, of course, to sharpen the accuracy of perceptions. By adjusting the kind of object or quality to be observed, all the sense perceptions can be sharpened...).

LANGUAGE CONCEPTS AND THEIR RELATIONSHIP TO LITERATURE AND COMPOSITION

In 1963 the English Staff of the Baltimore County Schools began an intensive study of the new trends in the teaching of the English language. The national interest in this subject had been prompted mainly by the results of scholarly research into the nature of the language which had been going on for over half a century but which received new impetus during World War II, when the need to produce linguistic experts became crucial. Most of the national concern seemed to focus on the study of grammar, though many linguists were also occupied with other branches of language study such as semantics, comparative linguistics, dialectology and usage, historical linguistics. The initial study of the subject in the County was undertaken by a committee of supervisors and teachers, and resulted in the establishment of inservice courses in language which have been conducted every year and have been gradually differentiated to meet the needs of elementary and secondary teachers. During the past four years, three bulletins have been issued that dealt specifically with the area of language: "English Language Study Materials, 1-12," "A Guide to the Study of the English Language, K-6," and "Relating English Language Concepts to Literature and Composition, Grades 4, 5, 6."

Teachers in junior and senior high school have no doubt become familiar with the materials in the first of these bulletins. Language concepts should be integrated with the other concepts and skills of the English program, and an attempt has been made in this new program to incorporate the broad range of linguistic understandings and skills within the unit activities. A section that is included in each unit, "Suggested Relations to the Language Program," describes the types of language learnings that correlate most suitably with the unifying ideas of the unit.

The charts that appear on the succeeding pages list the language concepts that are to be emphasized for each grade. Note that these language concepts are the broad concepts that include material relevant to the background and history of language, language dialects and usage, semantics, relationships of speech and writing, and other areas of language study. Succeeding sections of this appendix contain materials that should give some assistance to teachers in providing a broad language program and in integrating that program with the other aspects of English, literature and composition. These sections, which follow the charts of the language activities, are "A Basic List of General Language Concepts," and "Language Understandings Applied to Literature and Composition."

Grammatical principles are included for relationship only where they seem to apply. The teaching of grammar must, however, be conducted in part outside the context of the unit themes and controlling ideas and skills. For this reason, there appears on succeeding pages a "Point of View About Grammar" based on the County program that uses structural grammar as a base, with some modifications and additions from traditional and transformational grammar. The "Glossary of Grammatical Terms" is also included for the purpose of indicating the terms which are being used county-wide in referring to certain grammatical elements.

A final section of this appendix deals with the teaching of usage.

THE LANGUAGE SEQUENCE
LANGUAGE: GRADE SEVEN

Unit	Language Emphases
THE STORY TELLER	Noting the effectiveness of simple, direct language Identifying specific and concrete nouns Noting the use of active verbs Changing the level of the language in a story Noting sentence structure and length Identifying stress patterns in words Recognizing echoic words Recognizing poetic language
EVERYBODY WANTS TO GET INTO THE ACT	Noting the technical terms of dramatic productions Noting connotations of words and their effectiveness Observing the contribution of dialect to mood Noting deviations from standard spoken English Observing the economy of specific words
STEREOTYPES IN FACT AND FICTION	Identifying the jargon associated with certain occupations Recognizing understatement and the author's purpose in using it Understanding the futility of trying to tell "all" about anything Recognizing that all things undergo change Noting the descriptive power of verbs
DESIGNS IN ART AND POETRY	Identifying word denotations and connotations: the literal and the "figurative" levels of language Noting the affective uses of language: to communicate feelings Recognizing the rhyme and rhythm inherent in the English language Using basic sentence patterns and punctuation to arrive at the literal meaning of the poem
KNIGHTS AND CHAMPIONS	Noting changes in the English language from the medieval period to the present Using the dictionary to learn the histories of selected words

LANGUAGE: GRADE EIGHT

Unit	Language Emphases
NOT FOR THE TIMID	Recognizing the contribution of vocabulary and sentence structure to specific moods Re-writing literary English as everyday, idiomatic speech Differentiating between denotative and connotative values of words Identifying the form class and characteristics of descriptive words
STORIES OF GODS AND GODDESSES	Comparing the language used in several versions of the Biblical story of the flood Identifying English words derived from mythology

Unit	Language Emphases
THE PLAY'S THE THING	Distinguishing between fact and opinion Interpreting the jargon of stage directions Recognizing the values of dialect in plays Distinguishing between the language of teen-agers and that of adults
THE STORY IN THE POEM	Recognizing archaisms, slang, and literary English Identifying dialects Noting that intonation and sound patterns in ballads relate to music and not to the intonation pattern of English
WHAT'S NEWS?	Selecting words for an objective or a persuasive report Differentiating between facts and opinions Identifying the connotations of verbs Using qualifiers to alter the meanings of statements Using forceful verbs in a sports story
THE OUTSIDER	Recognizing the relationship between one's language and one's social acceptance Understanding that we live in a world of change Understanding that what is reported depends on who is reporting Noting dialectal differences Noting the effectiveness of vigorous, descriptive verbs

LANGUAGE: GRADE NINE

THE SENSES OF POETRY	Differentiating between connotations and denotations Recognizing the function of punctuation to record the intonations of oral English sentences Noting the effectiveness of the various form classes to convey definite images to the reader
A TOUCH OF HUMOR	Noting the humorous effects possible through diction and sentence structure Listing words and expressions which produce an immediate humorous reaction Coining humorous words Identifying play on words, incongruity and exaggeration in language
CLASSICAL HEROES	Identifying English words derived from Greek roots or mythology Noting characteristics of the epic style in various selections
SPOTLIGHT ON PEOPLE	Distinguishing between fact and opinion Recognizing the affective functions of words Noting the relationship between one's image and one's speech Identifying propaganda Noting differences in human perceptions

Unit	Language Emphases
COMING OF AGE	Identifying imagery Recognizing that people report the same thing differently Noting the descriptive force of concrete, specific nouns and vigorous verbs Noting elements which contribute to an author's style

V. A BASIC LIST OF GENERAL LANGUAGE CONCEPTS* FOR RELATIONSHIPS TO READING AND LITERATURE

A. The General Characteristics of Language
  1. Language is speech.
  2. Language is a social instrument.
    a. Language reflects culture.
    b. Cooperation among social groups and nations depends in large measure on the efficient and sensitive use of language.
    c. Group and individual sense of identity is linked with language use.
    d. A writer who employs a code unfamiliar to his readers does not communicate with them until he adapts his code to their levels of understanding or until they learn to understand the writer's unique uses of language.
  3. Writing systems are designed to represent speech.
    a. The writing system cannot duplicate the speech system because the elements of paralanguage are not present.
    b. Punctuation sometimes represents an attempt to indicate the intonational characteristics of the language.
    c. The written representation of regional and personal dialects is made difficult by the writer's need to adapt phonetic spellings to the standard alphabet.
  4. Languages are in a constant state of change and development.
    a. Words are being dropped and added to the language.
    b. Words take on new meanings.
    c. Pronunciations and the conventions of writing change.
    d. Language changes occur in vocabulary, pronunciation, syntax, and spelling.
  5. Languages are complete and systematic.
    a. The system of English enables readers to make "sense" of "nonsense" poems and statements.
    b. Any language must have a mechanism for expansion and growth. Every language is complete within its own system in this sense.
  6. Language is symbolic.
    a. Every word in a language is a symbol.
    b. Man is a symbol-making animal.
    c. The symbolic nature of language enables us to talk about referents that are not present at the time of communication; it also enables us to refer to imaginary or abstract things. (It is this quality of language that enlarges human experiences beyond the confines of direct contact and observation.)
    d. In literature and in life, words (symbols) acquire a cluster of meanings on different levels of experience.
    e. The exact process by which meaning is attached to words is not understood; however, we assume that a word is a symbol for a referent in the external world and also a symbol for one's experience with the referent.
    f. A word itself can be a referent; that is, language has its own "reality."
    g. The meaning most generally agreed upon by users is the denotative meaning of the word. Two words may have the same denotations but widely different connotations.
    h. Words acquire connotations as a result of individual and group associations and experiences with them.
    i. There is no arbitrary division between denotation and connotation of words.

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* Grammatical concepts are not included in this list.

j. Writers captialize on the affective value of connotative meanings.

7. Any language system, no matter how extensive, provides only a limited and inexact representation of external reality.
   a. Language is an attempt to represent a reality in the outside world, an internalized reality, or its own reality (that is, language or words per se).
   b. Language is a part of one's experience and culture.
   c. Language is limited in its possibilities for representing external reality because the quality or acuity of perception and the position of the perceiver in relation to the thing perceived varies, as do the words used to represent the experience or reality.
   d. Literature, like all the arts, is a deliberate structuring of experience and reality. In imposing form on life, the artist selects and distorts reality in order to reveal an artistic reality or create an artistic whole.

B. The Origins and Development of Language
   1. At the present time, there is no agreement among scholars as to the way in which language first came into existence, though there are several hypotheses. Most cultures have produced myths and legends explaining the origins of language.
   2. Social and geographical change account for the development of different languages and of dialects within a language from the same stock.
   3. Vocabulary changes in English occur through coining words, associating new meanings to old words, borrowing foreign expressions, slang, "clipping" of words, associating technical meanings to general words.
   4. English is a member of the Germanic branch of the Indo-European language family.
   5. Though modern English seems to bear little resemblance to its Old English progenitor, it nevertheless represents an unbroken continuity of historically verifiable changes, from the fifth century to the present, in structure, vocabulary, and pronunciation.

C. Dialects
   1. All speech is dialectal.
   2. Dialects are varieties of language which differ from each other in pronunciation, vocabulary, and grammar.
   3. Dialects may reflect functional varieties or cultural levels of language.
   4. Among several dialects of a language, a "prestige" dialect is a cultural level spoken by the educationally emulated members of the population.
   5. Some linguists consider the written language to be the only really standard form of a language.
   6. American regional dialects have furnished a rich resource for American writers.

D. Spelling
   1. Spelling is an attempt to relate graphemes to phonemes. In English there are many graphemes to represent one sound and many sounds for a single grapheme; therefore, although there is some correspondence between grapheme and phoneme, much spelling is conventional and often arbitrary. Arbitrary spelling is morphemic (same sound for different meaning).
   2. English spelling is more consistent than inconsistent in its irregularities.
   3. Abolishing irregular spelling would involve a drastic cultural and economic readjustment. Many of our great literary works would have to be translated or would be lost to general readers in the future.
   4. The ability to spell correctly is a social virtue.
   5. The most commonly used words in English contain a high proportion of irregular spellings.

E. Punctuation
1. Some punctuation is an attempt to represent graphically the intonational patterns of the spoken language.
2. Some punctuation may merely be a device to increase ease of reading, some is related to morphological characteristics (inflections of nouns, for example), and some is purely conventional (contractions).
3. Because punctuation is conventional, it alters with fashions of writing and printing.
4. Punctuation marks are a comparatively recent development in the graphic system.
5. Punctuation remained unstandardized until the increasing dispersion of printed materials brought about a certain uniformity in the use of punctuation marks.
6. The cautious teaching of intonation will aid the student in discerning syntax or word-groupings and should therefore help him improve his punctuation (provided that the direct transfer is made).
7. Internal punctuation should be taught in relation to structure as well as relation to intonational pattern.
8. There are various ways of organizing the teaching of punctuation into manageable categories. Whitehall's classification, listing four major functions of punctuation, is especially functional and easy to remember; linking punctuation, separating punctuation, enclosing punctuation, and punctuation to indicate omission.

F. Usage
1. Usage is anything people do with the vocabulary, grammar, and pronunciation of their language.
2. Traditional rules of grammar, most of which were formulated in the eighteenth century, prescribed what, in the judgment of a few arbiters, was considered "acceptable" or "correct" usage.
3. According to modern linguistic principles, conventions of usage should be derived from a realistic observation of language.
4. That group of people whose influence most pervades a society (the "pace-setting" or "prestige" users of the language) tend to establish conventions of speech which are regarded as correct usage by the majority of the speakers.
5. Within each language are several cultural levels and functional varieties (i.e., the Kenyon concept); the person skilled in usage employs the level and variety appropriate tothe situation.
6. In general, a formal study of standard usage does not effect noticeable changes in speaker's usage habits. Usage is socially motivated; shifting loyalties and goals prompt speakers to acquire new speech patterns.
7. Changing usage habits is a matter of habit formation and of addition of dialects and usages rather than a matter of theoretical study and substitution of one pattern for another.

G. Semantics
1. Semantics is that branch of language study which deals specifically with linguistic symbols. General semantics emphasizes the effect of language on users. Because semantics is a study that attempts to relate the findings of the behavioral sciences and the elements of logic to the use of verbal signs, the study tends to become all-inclusive and amorphous and therefore difficult to identify principles or concepts for curriculum development or implementation. The concepts which follow seem to be those most capable of definition and translation into teachable units.
2. The meanings of words represent agreements among speakers of a language;

there is no meaning inherent in a word.

3. Most words have a referent; concrete words have referents in the physical world; abstract words represent generalizations based on concrete experiences and natural facts.
4. Words have denotative or "reporting" functions and connotative or "affective" functions. Certain words generally carry favorable connotations while others generally carry unfavorable connotations.
5. The ability to understand a communication is influenced by the experiential background of the listener, the context in which the communication appears, and knowledge of the speaker.
6. Successful communication requires that both speaker and listener recognize the process of abstraction which of necessity limits what can be reported in words.
7. Since human activity deals largely with abstractions, the users of language must seek the reality beyond the words, i.e., the meanings which can be verified.
8. Defining by classification and differentiating by indexing are reverse processes by which meaning can be clarified.
9. There are three kinds of definitions - logical, structural, and operational.
10. Semantic precision is essential to human cooperation and even to survival.
11. Since all communications have implied responses it is important that listeners recognize the tone of each message.
12. Translations result in incomplete and inexact meanings because of differing connotations and underlying attitudes inherent in the language being translated.
13. All language is analogical and symbolical. Analysis of the meaning of language is concerned with both the exactness of the message and with the richness of literature.

(Note: We intend to try to differentiate between semantic concepts which will have application in improving general communication among speakers and listeners and semantic concepts which have implications for the understanding and appreciation of literature.)

Language Understandings Applied to Literature and Composition

I. Form classes in descriptive writing.

Analyze this paragraph from *Call It Courage* as a model of good description.

On his left hand, far offshore, the reef boomed to the charging surf; the curve of the beach reached out like two great arms to inclose the lagoon. Cocoanuts and pandanus trooped in shining lagoons to the very edge of the sea. A flight of green and purple parakeets flashed across the sky and vanished. There was no other sign of life. No voices of men; no laughter of children; no footprint in the sand.

Discuss:

What is the dominant impression created by Armstrong Sperry?

What kinds of words did he use to describe the scene?

Underline all nouns. Would you consider them specific or general, concrete or abstract?

Encircle all adjectives. How many are there? Why did Sperry choose to describe with nouns rather than with adjectives?

List all the verbs, then read the list aloud. What qualities are common to the verbs? (vigor and expressiveness). Note the color and motion suggested by "flashed". How do the participial forms enhance the description? Why did Sperry begin sentence 4 in this way: "There was____"? (for emphasis). What is the effect of the last sentence? (increases the emphasis). How did Sperry increase the emphasis in the last sentence? (repetition, stress on "no", and ellipsis).

Follow-up:

The teacher should encircle non-specific nouns and colorless verbs on the rough drafts of pupil compositions. Require pupils to supply nouns which are more specific and verbs which are more dynamic. Suggest, in some cases, that pupils revise the structure of some sentences in order to emphasize the desired impression.

Give pupils a well-written paragraph from which all adjectives have been deleted. Require the pupils to fill blanks with adjectives which contribute to a specific impression.

Using the same sentence structures as those used by Armstrong Sperry, write a description of an early morning scene at Ocean City.

II. Kinds of verbs used to describe movement and repose

Read these paragraphs from "An Underground Episode", pp. 149-156, *Directions*.

Laska said nothing. The boy waited for him to reply, but he didn't. Picking up his damp shirt, the boy pulled it over his head. He did not tuck in the tails, and they flapped in the wind, slapping against him. He looked like a gaunt, serious bird, striving to leave the ground. He was bareheaded, and his yellow hair was matted and stringy with dampness. His face was thin, a little sunken, and fine drops of moisture clung to the fuzz on his cheeks. His lips were blue with cold. He was seventeen.

With his left hand he groped ahead and found that the wave of mud had settled, leveled off by its own weight. He drew his body together, pressing it against the pipe. He straightened, moved ahead six inches. His fingers found a loop of oakum dangling from a joint, and he pulled himself on, his left arm forward, his right arm behind over his hip, like a swimmer's.

1. For each of these descriptive paragraphs:
    a. Count the nouns, the verbs, the adjectives, and the adverbs. Note that both descriptions rely almost solely on verbs and nouns.
    b. List all the verbs, then decide which are "action" verbs and which are forms of the verb "to be"
    c. Decide what kind of verbs are used most. What is the effect in paragraph 1? (repose ____ "to be" verbs). What is the effect in paragraph 2? (movement ____ "action" verbs).

2. Write a paragraph describing a moving object such as a tree tossed by wind just as a thunderstorm breaks, a kite flying aloft, a boy shoveling snow, etc. Then rewrite, describing the same object in a moment of quiet, for example, the tree after the storm has passed, the kite lying on the ground, or the boy leaning on his shovel.. Notice the difference in the verbs used.

   "The Summer of the Beautiful White Horse" by William Saroyan - and "Climbing Kloochman" by William O. Douglas would be good for this kind of analysis.

III. Sentence structure and description

There is no darkness like the darkness underground that miners know. It borrows something from night, from tombs, from places used by bats. Such fluid black can terrify a flame, and suffocate, and drench a mind with madness. There is a fierce desire to struggle, to beat one's hands against the prison. The boy longed to lift his pitiful human strength against the walls. He longed to claw at his eyes in the mad certainty that more than darkness had curtained them.

1. This paragraph effectively conveys the feeling of terror caused by darkness in the tunnel. Observe how the feeling is built and reinforced by:
   a. Sentence patterns
   b. Prepositional phrases
   c. Verbs and verbals
2. Using the same patterns, write a paragraph describing a blinding light, a deafening sound, or a foul smell.
3. Using the same paragraph, rewrite to change the tone to loneliness, to oppressive warmth, to freezing cold, etc.

IV. Verbs in good contemporary writing

Provide a variety of experiences throughout the year to induce the understanding that in good contemporary writing the verbs carry the weight of the sentence. Use selections such as "A Day's Wait" by Ernest Hemingway, pp. 59-62 and "The Red Apple" by Mark Hager, pp. 15-20 in Adventures for Readers, Bk. I for analysis.

In addition:

Have pupils write headlines in which they carefully select verbs to carry the main idea. The headlines might be for (1) actual events or (2) stories which they treat as current events.

Investigate the use of parts of speech in advertisements. Use some advertisements which rely on the written word alone and some in which a predominant pictorial element carries the message. Note that in both the writing is direct and specific _____ that it communicates. Count the words in each form class, the number of words in each sentence, the number of sentences. Why do the verbs play a lesser role in the pictorial advertisement? What action is suggested by the picture? Write 2 advertisements for a product, one with a picture and one without.

Take a writer's paragraph and delete the verbs. Have pupils fill in the blanks with forceful, dynamic verbs appropriate to the impression desired. Then compare with the author's version.

V. Using verbs and verbals in reportorial writing.

Identify the verbs and verbals in these sentences taken from the Sport Section of the Sunday Sun, Baltimore, May 6, 1967. What characteristics do they have in common? What is the effect of their use? What words seem especially appropriate to sports reporting?

1. The mighty sword of Damascus fell on a Blue Grass battlefield here today when the Maryland-trained colt bowed to two longshots in the Ninety-third running of the $162,200 Kentucky Derby.
2. Paying $62.20 to become the longest-priced winner in 28 years, Darby Dan Farm's Kentucky-bred Proud Clarion won by a length from Huguelet,

Spalding and Steel's Maryland-bred Barbs Delight, which attempted to duplicate Kauai King's first Maryland win of last year when he set the early pace and held the lead until the seventy-yard pole.
3. Respecting the radioed request of Martin Luther King, civil rights demonstrators, who had threatened to prevent the running of this Derby, were not noticeably present in the crowd of "about 100,000". Except for the explosion of a large fire-cracker in the centerfield during the stretch run, the race was run without a hitch.
4. Ussery, who had not seen Proud Clarion until he walked into the saddling paddock 20 minutes before the race, was instructed by Gentry to bring the son of Hail To Reason-Breath O'Morn from a rating position. The veteran Oklahoma booter must have been surprised by this as all pre-race forecasts of the running had called for the colt to be close to the pace if not in front.
5. A veteran of 14 years in the saddle, Ussery performed his duties well, when he took Proud Clarion into hand at the start, moved over to the rail to save ground while in the ninth position at the first turn and continued to save ground until arriving at the half-mile pole.
6. As cleverly as he had eased into the rail, Ussery brought Proud Clarion to the outside and was forced to circle the leaders while making his successful bid in the final three-furlongs.
7. Kenny Knapp, who finished second aboard another outsider, Barbs Delight, was in front until the final drive but said his horse just stopped.

Follow-up:
1. Revision of pupil writing which contains flabby, colorless verbs.
2. Writing of a report on a school play, sports event, etc.

VI. Syntax and diction

A. Compare these:
1. An unusual phenomenon occurred at Tiger Stadium today. The sun shone. Otherwise, baseball conditions remained unchanged. The Orioles lost again.
2. The unusual phenomenon of the sun shining occurred at Tiger Stadium today. Otherwise baseball conditions remained unchanged because the Orioles lost again.

Which version is more emphatic? Why?

B. Detroit's Earl Wilson, a long-time nemesis, pitched a seven-hitter and the Tigers exercised their early-season whammie over Baltimore to take a fifth straight decision from the Birds, 4 to 1.

What kind of sentence is this?
What are the main elements in each clause?
What modifying elements are associated with the basic elements in each clause?
What structures are used for modification?
Rewrite the sentence so that it becomes a series of simple sentences.
How does this change the emphasis of ideas in the sentence?

VII. Relationship between structure and ideas

When I Heard the Learn'd Astronomer, by Walt Whitman, from Chase, Jewett, Evans, Values in Literature. New York: Houghton, Mifflin. 1965 p. 316.)

Read and discuss the poem using the questions on p. 316
Reread the poem and discuss these questions to discover the relationship between the syntax and the ideas in the poem.

1. How many sentences does the poem have? What is the predicate? the subject? What is the basic sentence pattern?
2. Now look at the modifying elements before the basic predication. How many subordinate clauses are there? Adverbial phrases? What does Whitman tell you about his feelings by his repeated use of the subordinator "when"? (boredom) Why does Whitman use the adjective "unaccountable" instead of the adverb "unaccountably?" Why is "unaccountable" more effective? (its unexpected and more emphatic) What is the effect of all these modifying elements? (complexity)
3. Name the three elements of the compound predicate. What modifies "became tired and sick"? What kind of modification is it? What modified "looked up"? What kind of modification is it? Is the last half of the sentence simpler or more complex than the first half?
4. What is the relationship between the complexity of the sentence structure and the nature of the lecture by the astronomer? Why is the latter half of the poem simpler than the first half?
5. Write the poem in prose as an ordinary person would have said it. How do the poem and the prose version differ? (poem is compressed)
6. Why did Whitman make such a complex, compressed sentence? (to suggest the complexity of the subject, to build appreciation for the relative simplicity expressed at the end.)

VIII. Relationship between diction and mood.

Winter Trees, by William Carlos Williams, Chase, Jewett, Evans. Values in Literature. New York: Houghton, Mifflin, 1965, p. 341.

Read and discuss the poem using the questions on p. 341.
Reread the poem and discuss these questions to see

1. What kind of effect does the poem create? (stillness, repose)
2. What is the sentence pattern of each of the sentences in the poem? How do the sentence patterns add to the effect of the poem? (simplicity enhances the stillness)
3. How does the placement of the modifying word groups emphasize the image in the last line? (progressively builds to emphasis in "trees stand sleeping")
4. List all the verbs. How many of the total are participial forms? How do they contribute to the effect? (suggest repose)
5. What image do the staccato sounds of the first sentence create? (bare twigs and branches)
6. How do the sounds in the second sentence differ from those in the first sentence? (flowing) What do these sounds add to the total effect? (contrast with staccato sounds of first sentence; at the

same time add to effect of stillness and repose).

7. What other contrastive element does the poem contain? (attiring and disattiring)

IX. Relationship between structure and idea.

In Winter in the Woods Alone, by Robert Frost, Chase, Jewett, Evans, Values in Literature. New York: Houghton, Mifflin. 1965, p.325)

Read and discuss the poem using the questions on p. 326.
Reread the poem to see how the stress pattern contributes to the military metaphor. Next, read to see how (1) inversion, (2) the non-past tense, and (3) the many mono-syllabic words contribute to the stress pattern.

X. Relationship between structure and mood.

"Song", Robert Browning - p. 254, Adventures for Readers I

The year's at the spring,
And day's at the morn;
Morning's at seven;
The hillside's dew-pearled;
The lark's on the wing;
The snail's on the thorn:
God's in his heaven -
All's right with the world!

1. What is the mood?
2. How many sentences are there? (1) What is the construction of sentence? (series of independent clauses)
3. What is the sentence pattern structure of the poem? (N-LV-prepositional phrase)
4. How does the sentence pattern change in lines 4 and 8? What effect does this create? (emphasis)
5. Notice that the poet goes from general to specific in lines 1 - 4 What does he do in lines 5 - 8? (goes from specific to general)
6. In lines 5 - 8 comparisons between earth and sky are made. How is this accomplished in a specific way? In a general way?
7. What is the verb? ('s) What is its tense (present) Why is this tense more meaningful? (experiencing it now) Why is the verb in a contracted form? (de-emphasize) What does this do to the other words? (puts emphasis on them)
8. The poet has used monosyllabic words in the poem. What effect does this create? (simple)
9. Discuss the meaning of the term "dew-pearled". Have class try to find a term that is as well suited to the meaning as the one given.

10. What is the rhyming pattern? How does it serve to create two separate parts of the idea?
11. Have students write their own poem using Browning's form.
12. What is the relationship between the structure and idea?

XI. Relationship between phonological patterns (individual sounds and rhythms) and effect.
See the second part of Mrs. Sue Guben's lesson on "Listen, The Wind is Rising".

XII. Manipulation of language for special effects.

A. Japanese Haiku

Listen! What stillness!
Cicadas buzzing in sun,
drilling into rock.

Basho

After the bells hummed
and were silent, flowers chimed
a peal of fragrance.

Basho
(ellipsis, compression)

B. Poems to Enjoy, Pettit, E. E. Cummings, p. 167

me up at does

(unusual word order)

C. The Eel by Ogden Nash, p. 16, Poems to Enjoy

I don't mind eels

(linguistic surprise)

D. Poems to Enjoy, Pettit, E. E. Cummings, p. 111

may i be gay

(functional shift)

E. Habits of the Hippopotamus, Authur Guiterman, p. 390, Adventures in Reading

(manufactured words, word order)
F. New Technique, Richard Armour, p. 391, Adventures in Reading

RICHARD ARMOUR

NEW TECHNIQUE (linguistic surprise)

Suggestion -
Have pupils write a description using nouns and adjectives mainly. Rewrite omitting as many verbs as possible. Now force this description into the

Haiku form.
Now reverse the process by having pupils write out an example of Haiku to show the ellipses used.

XIII. Poetic prose in the Bible

And it came to pass when the Philistine arose and came and drew nigh to meet David, that David hastened and ran toward the army to meet the Philistine. And David put his hand in his bag, and took thence a stone, and slung it, and smote the Philistine in his forehead, that the stone sunk into his forehead and he fell upon his face to the earth. So David prevailed over the Philistine with a sling and with a stone, and smote the Philistine, and slew him. But there was no sword in the hand of David. Therefore David ran, and stood upon the Philistine, and took his sword, and drew it out of the sheath thereof, and slew him, and cut off his head therewith. And when the Philistines saw their champion was dead, they fled.

Discuss the qualities which make Biblical prose both dramatic and poetic: simplicity, compression, syntax, poetic expressions, rhythms, and repetitions of all kinds.
Fables, legends, and myths offer similar possibilities for discussion.

XIV. A poet's revisions
These stanzas are stages in Alfred Noyes' writing of "The Highwayman". Compare them.

A. And still of a winter's night, they say, when the
 wind is in the trees,
When the moon is a ghostly galleon tossed upon cloudy
 seas,
When the road is a ribbon of moonlight over the purple
 moor,
  A highwayman comes riding -
  Riding - riding -
A highwayman comes riding up to the old inn door.

B. And every winter evening, when I look out to sea,
The robber comes a-riding -
  Riding - riding -
Along the road a-riding behind the lilac tree;
The robber comes a-riding -
  Riding - riding -
The robber comes a-riding -
Ta-rum, ta-rum, ta-ree!

C. On winter nights, so they say, when the wind blows
 through the trees,
And the moon sails, a ghost-like galleon, over cloudy
 seas,
And the moonlit road like a ribbon, stretches over the
 purple moor,
  The highwayman rides -
  Rides - rides -
The highwayman rides, up to the inn door.

D. On winter nights, they tell me, when frost was sharp
 and dire,
And honest people sat at home all snug before the fire,
The highwayman was plotting to get away their gold,

He had to go a-trotting -
A-trotting - a-trotting -
He had to keep a-trotting, to keep from getting cold.

Discuss:

1. Which is best? (A) Why?
2. What are the weakness in the others?
3. Which is trite, cliche - ridden, prosaic? (D)
4. In which is the rhythm broken? (C)
5. In which is the tone inconsistent? (B)

XV. Dialect

The Cat and the Pain Killer, Mark Twain, p. 88, Adventures for Readers Bk I

> "Now, sir, what did you want to treat that poor dumb beast so for?"
> "I done it out of pity for him - because he hadn't any aunt."
> "Hadn't any aunt! - you numskull. What has that got to do with it?"
> "Heaps. Because if he'd 'a' had one she'd 'a' burned him out herself! She'd 'a' roasted his bowels out of him 'thout any more feeling than if he was a human!"

Identify items of vocabulary, pronunciation, and grammar which make up the dialect of Tom and Aunt Polly. Rewrite the excerpt in standard English. How is the tone different? What has been lost? How did Mark Twain achieve the effect of the Missouri dialect?

XVI. Coinages

Collect word coinages. What happens to them over a period of time?

Excerpt - from The Morning Sunpaper, May 10, 1967

> Representative Madden (D., Ind.), a co-author of the legislation, said the Capitol's "nest of lobbyists" is trying to "ho-dag" the first revision of congressional procedures in two decades.
> He explained that "ho-dag" was Hoosier vernacular for picking the bill to death and leaving the carcass to rot, in this case, in the House Rules Committee.

Another good activity is to have pupils list from their general reading or from a specified selection words in common use that were unknown fifty years ago.

XVII. Combining sentences

Combine these sentences into a single sentence:
Mrs. Delahanty made no comment about this exploit
She felt that such a lily needed no gilding.

The original sentence is: About this exploit Mrs. Delahanty, feeling that such a lily needed no gilding, made no comment.

Cress listened to this exchange.
Her face was unsmiling.
She went to her room.
Mrs. Delahanty heard the lid of the bamboo desk creak open.
It (the lid) creaked open at once.

The original sentence is: Cress listened to this exchange with an unsmiling face, then went to her room where Mrs. Dalahanty heard the lid of the bamboo desk at once creak open.

The idea in exercises of this kind is not to evaluate pupil writing, but to help them explore the effectiveness of many syntactical possibilities.

XVIII. Improving sentences

A. The antecedent for each of these pronouns is unclear. Revise.

1. A cigarette can ruin an athlete's life by making them short-winded.
2. Many people start smoking because it is said that you can gain weight or lose it.

B. Rewrite these sentences replacing the vague adjectives with more specific ones.

1. Sometimes a smoker's carelessness starts a very large fire which kills wildlife as well as people.
2. The motor is in great shape.
3. I like Canada because it has very clean air.
4. The Hawaiians have a very unique style of dress.
5. These foods are new and exciting.

C. Replace these meaningless adjectives with adjectives which describe rather than evaluate.

1. The nicotine from cigarettes gives you terrible looking teeth.
2. The party was swell.
3. Hawaii is a terrific place to live.

D. Ways to avoid overuse of the verb "to be".
In the original sentences the first verb construction is static and colorless, the usual effect created by forms of the verb "to be". Note the improvement in the revisions.

1. Original: My dream would be to have a little cottage perched on a mountain side.
   Revision: I dream of a little cottage perched on a mountain side.
2. Original: A red checkered cloth was on the table.
   Revision: A red checkered cloth covered the table.
3. Original: There was a ham baking in the oven.
   Revision: A ham baked in the oven.

E. Revise the colloquial verb expression to achieve a more formal effect.

1. Original: I will think it over.
   Revision: I will consider it.
2. Original: When the siren goes off, the people pay attention.
   Revision: When the siren sounds, the people listen.

F. Revise using an descriptive verb to absorb a weak verb and adverb.

1. Original: He walked slowly into the bank.
   Revision: He sauntered into the bank.
2. Original: The dog ate his food quickly.
   Revision: The dog gulped his food.

G. Replace the restrictive noun clause with participle to improve sentence.

1. The man who was climbing the stairs suffered a heart attack.
   While climbing the stairs, the man suffered a heart attack.
   The man climbing the stairs suffered a heart attack.

XIX. Using adverbs

This paragraph is monotonous because (1) every sentence begins the same way and (2) no adverbs are used. Rewrite the paragraph using adverbs of manner, time, and place appropriately. When the adverbs have been added, check to see that each occupies the most effective position.

I gathered wood and built myself a crude lean-to. This was to serve as my home. I lit a handful of twigs with a match I had in my pocket. I gathered some fruit and sat by the fire waiting for nightfall. I crawled into my lean-to and sat watching the clouds drift by.

XX. Revising compositions

26 Grape Street
Norton 58, Mass.
March 28, 1963

Dear Pat

How are you I am writting this letter so I can tell you a little about your new house that you are going to live in dont feel so unhappy about moving no one likes to move at first. But once you get settled and get to no all the kids you wont feel so bad this is a nice area that you are going to move into and this is a nice neighood. I think you are going to like it hire the school isnt very far and it is a nice school and all the teachers are nice and there is a nice park to play with all your toys there is a libury and there is lots of stores where you can Buy Candy and things. Your Mothers said that you will Be here friday april 9, 1963 I will see you when you arive. write Back to me when you get my letter, and tell me what you think.

Your friend
Elizabeth Harder
Good Luck
I will see you soon.

Steps in revision:

1. Ignore punctuation and spelling for the present.
2. Read aloud, Identify intonation units which comprise sentences.
3. Read each sentence separately. Improve where needed by saying the idea simply and directly, eliminating redundancies, and combining sentences as needed. Identify the BSP's
4. Read again, this time to improve diction, e.g. nice and to modify in various ways.
5. Now correct punctuation and spelling.

XXI. Function units and literal meaning

Identify the functional elements (subject, predicate, object of the verb, indirect object, object complement, subjective complement, modifier, and object of preposition) in selected sentences as a means of developing better understanding of the literal meaning.

XXII. Structure in dialogue

Excerpt from "The Long Winter", Walter Havighurst, p. 81, Adventures in Reading, Laureate Ed.

XXIII. Relationship between intonation and punctuation

^{1}He trudged through the musty empty companion way$^{\#2}$ years ago it had been filled with noisy crowds$^{\#3}$ now his footsteps reverberated through the silence $^{\#4}$ suddenly the blackened bleachers deserted and crumbling loomed in front of him $^{\#5}$ beyond them the field once exquisitely-groomed now supported a blanket of weeds $^{\#6}$ letting his eyes wander he spotted the press box windows smashed camera platform-dismantled $^{\#7}$ he wheeled sick at the sight and plodded back to the locker room #

Read this passage silently. Next read it aloud, consciously striving to articulate units of meaning.

1. Place a double cross (#) wherever your voice and the meanings of word groups suggest that you have come to the end of an idea. This juncture or break suggests that each of these word groups is a sentence. Number each sentence.
2. Listen carefully as you reread each sentence aloud. Then use these tests to see if each group of words is actually a sentence.
   a. Does the "tune" or intonation suggest that the group of words comprises a sentence? Is there only one primary stress in each word group believed to be a sentence? In a scale from 1 to 4, does the word group begin on 2, rise at least once, and return to 2 or 1 at the end? If so, replace each double cross with a period and capitalize the following word.
   b. Does each word group contain a subject and predicate? Underline the subjects once and the predicates twice.
3. Now read each sentence orally as you listen for internal pauses or junctures. Notice that if there is a pause within the sentence, it is a shorter pause than that found between sentences. Mark each of

these internal junctures with a double bar ( ).

4. What is the grammatical relationship between each double bar juncture and the punctuation?
   - In sentence 1 - adjectives in a series
   - In sentence 2 - the introductory phrase, "Years ago" may or may not be a pause signigicant enough to require a double bar. What other sentences employ similar introductory phrases? (3, 4, 5, 6) In which of these sentences would there be general agreement that a double bar is needed after the introductory phrase? (6) Why?
   - In sentence 4 - compound adjectival modifying subject. Why is it placed after the subject? (for emphasis) In what other sentences does the adjectival follow the noun? (5, 6, 7) How often does this syntactical form appear in sentence 6?
   - In sentence 7 - adjectival. How does the structure of this adjectival differ from the last adjective in sentence 6? Why was this adjectival placed after the verb?
5. What structures seem to characterize the work of this writer?
   The same kind of analysis should be done with sentences containing (1) items in a series and (2) non-restrictive clauses.

XXIV. For some good suggestions, see English Handbook, Section II, The Structure of English, Relating Grammatical Information to Written Composition, pp. 41-42b.

A POINT OF VIEW ABOUT GRAMMAR

1. At the present time, it seems impractical to attempt to teach any one of the the grammatical systems(traditional, structural, transformational) to the exclusion of the others.
2. The problem for curriculum developers seems to resolve into a choice between an eclectic or pluralistic approach which combines elements of all systems, or an attempt to teach elements of each in a way that maintains the discreteness of the particular system. In general, grammatical concepts should be synthesized at the elementary level and for slow-learning pupils of all levels. The systematic presentation of discrete grammars should be reserved for senior high school students and for junior high school students of superior ability.
3. The approach to morphology should be synthetic, combining elements from all three grammars.(See the "Glossary of Grammatical Terms.")
    a. Classification systems will be structural--form classes and function (structure) words, with traditional terminology retained insofar as possible.
    b. Definitions will be synthesized, combining classifying elements from all three grammars.
4. Because traditional grammar makes no statement about phonology and because transformational-generative phonology is still in the "research" stage, any phonological material included in the county program is structural (descriptive).
    a. Applications of phonological material will be made in these areas: oral interpretation of literature, literary analysis of style, improvement of rhtorical effectiveness of student writing, punctuation, and spelling.
    b. The amount and explicitness of phonological data necessary to make the applications can be determined only through classroom experimentation. It seems probable that at the secondary level at least, the suprasegmentals would be taught, as well as the differences between phonemes and graphemes(now in Grade Nine). At the elementary level, the nature of the phonological material taught will depend upon the decisions made in regard to the teaching of reading and spelling.
5. In the elementary school, syntactical concepts should represent a combination of all three grammars, with emphasis on effectiveness of communication rather than on analysis of syntactical patterns or constituent elements.
6. Published materials are now available for experimentation in the schools. The County is using a basically structural-oriented series of books, but transformational grammars are also being tried out in various secondary schools.
7. Regardless of the type of grammar being taught, no more than ten per cent of the total time allotment for English should be devoted to direction instruction in grammar.
8. All new concepts and skills should be introduced inductively.
9. Teachers should experiment with procedures that relate the teaching of grammar and other aspects of language study to the program in literature and oral and written composition. Relationships to literature are mainly in the analysis of structure of literary works--diction and syntax as they reflect style. In general, relationships to composition should be made during the revision of the rough draft rather than in the stage of preparation for writing.

A GLOSSARY OF GRAMMATICAL TERMS

(Code: E=Elementary school; J=Junior high school; S=Senior high school)

S Absolute structure - A sentence element, usually preceding the rest of the sentence, that has no grammatical link to either the subject or predicate. Contains no subject or predicate of its own:
Example: Win, lose, or draw--I'm going tomorrow.
The bird having been caught, the hunter proceeded on his way.

J-S Active voice (antonym: passive) - The form of a verb that indicates that the subject is performing the action.
Example: John hits the ball.

E-J-S Abstract noun - A noun that names a quality or idea not perceivable by the senses. Usually in the singular, often with no determiner. (As: Honesty is the best policy.) Can be used with a singular determiner. (A kindness is appreciated. Or, The kindness was appreciated.) Opposite of concrete noun.

E-J-S Adjective - Traditional definition: A word that modifies a noun or substantive. Answers questions: How many? Which one? What kind? Structural definition: A word that can be compared by adding er and est to the base form. Patterns before nominals (nouns or substantives) and after linking verbs. (The ______ girl is ______.) Marked by intensifiers like very. (Sometimes referred to as a Class 3 word.)

J-S Adjectival - Any construction patterning in the position of the adjective. Adjectival phrases may be prepositional (The man in the blue suit); verbal or participial (The girl swimming in the lake). Adjectival clauses modify nouns or noun-substitutes and are usually introduced by relatives. (The man who came to dinner is a friend of mine.) Adjective clauses, however, may be introduced by subordinators. (The place where we camped was beautiful.)

E-J-S Adverb - Traditional: A word which modifies a verb, adjective, or other adverb. Tells how (manner), where (place), or when (time). Structural: One of the four major form classes (Class 4) that may be compared (as adjectives) with -er and -est. Often ends in -ly. They usually pattern with verbs; marked by intensifiers. The adverb can be differentiated from the adjective mainly by semantic clues. Useful in rhetoric because of movable positions in sentence patterns.
(Note: Former adverbs of degree (very) are classified by structuralists as intensifiers.)

E-J-S Adverb phrase - Any phrasal unit that functions in place of an adverb.

J-S Adverb clause - A clause, introduced by a subordinator, that performs the functions of adverbs.

J-S Agreement - Correspondence between two parts of matching pairs: subject-predicate pairs, pronoun-antecedent pairs.
(Note: Important in usage for adjustment of number in subject and predicate--especially with compound subjects and mass (collective) nouns.)
Example: Only one of the boys has his track shoes with him.

J-S Antecedent - The word or group of words to which certain word classes (personal pronouns, relatives, demonstratives) refer.

J-S Apposition - A nominal construction that follows another noun (or substantive). Explained transformationally as a transform from two kernel sentences with the same subjects and one of which contains a predicate nominative that becomes the appositive.
Example: Mary, our hostess, met us at the door.
Tom's friend Jim writes to him frequently.

E-J-S Auxiliary - A group of function words that serve as verb markers.
Auxiliaries may be used to show shades of meaning in time, attitude, condition (aspect, mood, tense).
The modal auxiliaries are recognized by the absence of the -s form and -ing forms: may, might, could, etc. The three main verbs that may serve as auxiliaries are be, have, and do. Often called a "helping" verb.

J-S Base form - See Root Form.

E-J-S Basic sentence patterns - Basic sentence patterns are defined structurally as combinations of Nouns, Verbs, and Modifiers in natural order: N V; N^1 V N^1; N V Adj.; N^1 V N^2; N^1 V N^2 N^3; N^1 V N^2 N^2
In transformational grammar, ten "kernel" sentences are used instead of the six or seven basic patterns identified by structuralists.

J-S Binary - A term in constituent analysis, where a sentence is divided into progressively smaller unit combinations of two immediate constituents.

E-J-S Binary cut - The cut between subject and predicate parts of the sentence.

J-S Case form - Traditional classification for inflections and functions of nouns and inflected pronouns.
Structuralists recognize only two cases of nouns; common and possessive (or genitive).
Subject case form: He left early in the morning.
This is the girl who called.
Object case form: Bill met him at the corner.
Mary, for whom the call was intended, was not in.
Possessive case form: His fishing trip was successful.
Tom thanked the man whose equipment he had borrowed.

E-J Class I word - See Noun.
E-J Class II word - See Verb.
E-J Class III word - See Adjective.
E-J Class IV word - See Adverb.

E-J-S Clause - Traditionally, any group of words with a subject-predicate tied by agreement (or an imperative or question transform).
A simple sentence contains one clause; a compound sentence contains at least two clauses. When the clause is a modifying element, it is called a dependent or subordinate clause. Subordinate clauses are usually recognized by the introductory subordinator.
A clause may be a sentence, but a sentence does not have to be a clause. Word-groups marked by double-cross juncture and falling pitch, such as "O.K."--or responses to questions, such as "Sure" or "Here"--may be classified as sentences but not as clauses.

J-S Cluster - A group of words with a form-class word as a headword. See Word Group (E).

J-S Collective noun - A noun which refers to a group. Usually inflected like other nouns; but in its singular form may be the subject of a plural verb or the antecedent of a plural pronoun.
A small group of reporters were writing.
The committee shouted their disapproval.

J-S Common case - The case-form of nouns that functions as subject or complement.

E-J-S Common noun - Nouns like girl, house, school that are not capitalized. Opposite of proper noun.

J-S Comparison of adjectives and adverbs - Adjectives and adverbs that take *-er* and *-est* inflections are said to be compared for comparative and superlative degrees (traditional).
More and *most* indicate these degrees of comparison for uninflected adjectives and adverbs.
(Note: "More" and "most" are considered intensifiers in structural grammar.)

J-S Complement - A noun, adjective, or other word used to complete the meaning of the predicate.
Example: The boy hit the *ball*.
The boy was elected *president*.
They named the *boat* the *Adventure*.
*Whitehall differentiates between "inner" and "outer" complements which occur in the two N V N N patterns. He also points out that in sentences with these patterns, the S P In-Comp Out-Comp usually occur in 1, 2, 3, 4 order.

E-J-S Complete predicate - That part of the sentence that contains the main verb phrase (finite verb) and its modifiers.

E-J-S Complete subject - That part of the sentence that contains the subject and its modifiers.

J-S Complex sentence - A sentence which includes one or more subordinate clauses modifying an independent clause, or functioning as a nominal (substantive) within the independent clause: "The man who is a friend of mine does no harm"; "Whoever does me no harm is a friend of mine."

E-J-S Compound predicate - Two or more predicates related by agreement to the same subject and connected by a coordinator (coordinate conjunction, in traditional terminology).

E-J-S Compound subject - Two or more subjects linked by agreement to the same predicate(s) and connected by coordinators. (Also called coordinate subject.)

E-J-S Concrete noun - A nominal differentiated from abstract nouns by being capable of perception by the senses.

J-S Conjunction - See Connective; Coordinator; Subordinator.

E Connective - A word or group of words used to join words, phrases, or clauses.

J-S Coordinate elements - Grammatical elements of equal rank within the same sentence; usually occur in compound constructions. "Mary and John"; "went and came"; "in the fields and over the fences"; "How he came and what he accomplished..."; "He came early and he went late."

E-J-S Coordination - The process by which elements of equal grammatical rank are combined into a single structure, usually by means of coordinators. (Note: In a coordinated series, the comma replaces the coordinator in all except the last two elements. In speech, the series is indicated by the double-bar juncture and even or rising pitch.)

E-J-S Coordinator - Conjunction (connectives) that stand between grammatical elements of equal rank. (*And*, *but*, *or*, and *nor* are the most frequently used coordinators.)

J-S Count-noun - Nouns denoting things that can be noted as separate units; that is, things that can be counted.
(Note: Used with modifiers like *many* instead of *much*.)
Example: "Many apples" as opposed to "much applesauce."

J-S Dependent clause - See Subordinate clause.

E-J-S Determiners - A group of function words that serve as noun markers. Determiners are listed as N-5 modifiers. (See Noun modifiers.) Stand under third or weakest stress before a following nominal. Words like the, a, some, my.

J-S Direct object - In the N V N pattern, the nominal that follows the transitive (active) predicate is its direct object (a traditional term).

S Ellipsis - An omission (usually understood).
Example: He is taller than I (am).
Ellipsis is more useful in rhetoric than in grammar -- as a means of compression or deliberate ambiquity (as in poetry),

J-S Expletive - There and it in sentences such as "There are three boys in the room." and "It is raining" or "It is my obligation to pay taxes."

S Finite verb - A verb or verb phrase that functions as a predicate.

J-S First person - The form of the personal pronoun referring to "I" or "we" (I, mine, me, ours, us).

E-J-S Five-part verb - A verb that has five instead of four forms. (Traditionally, an irregular verb.) However, not all irregular verbs have five forms.)
Example: go, goes, going, went, gone.
(Regular: walk, walks, walking, walked)
(The verb to be is the only irregular verb in English with more than five forms.)

E-J-S Form classes - Nouns, verbs, adjectives, adverbs classified according to their form. Form serves as a signal to function. The form classes carry lexical meaning.
(Some structuralists classify these as Class I, II, III, IV words.)
(In some grammatical systems, relative and personal pronouns are listed as a sub-class of nouns. Most structuralists, however, seem to list all pronouns as separate classes of function words.)

E-J-S Four-part verbs - All regular verbs are four-part verbs (walk, walks, walking, walked).
Some irregular verbs are four-part verbs (buy, buys, buying, bought).

E-J-S Function words - See Structure word.

J-S Functional shift - Term used to describe the change from expected function to the function of another part of speech. Can be indicated by use of inflections of another class or by patterning in substitution frames identifying another class.
Example: She mothered every student. The rich are always with us.

S Gerund - An -ing verbal used in a nominal position.
Example: Swimming is fun.

S Grammar - The study of the forms of single words and the relationships of words to each other.

J-S Grapheme - The basic unit of written language. The letters of the alphabet are the principal graphemes of English. Graphemes represent phonemes or combinations of phonemes.

J-S Headword - The word in a cluster of related words which could represent the cluster in a diagram.
A word around which a cluster of modifiers may be built for expansion. The only types of phrases with no headwords are clausal subject-predicate groups and prepositional phrases.
Example: An ancient car with crumpled fenders (noun-headed cluster)
He suddenly swerved toward the roaring crowd (Note: Crowd is the headword of the roaring crowd, which is a noun cluster within a verb cluster.)

J Idiom - An expression peculiar to a language; not generally translatable. All speech is idiomatic. "Thanks," "had rather," etc.

J-S Imperative - An imperative sentence is a sentence in which a direct command or request is made. Imperative sentences pattern like statement, except that there is no expressed subject. In transformational grammar, the subject is "zero." In traditional grammar, the subject is said to be "You," understood.
Imperative forms of verbs are the root forms.

J-S Independent clause - A linked subject-predicate group that functions as a sentence.

J-S Indirect object - In traditional grammar, the indirect object is the person to whom something is given: "He gave me a book."
In structural grammar, the indirect object occurs in the pattern N^1 V N^2 N^3; it is the inner complement in this pattern.

S Infinitive - Root form of the verb with to preceding it.

J-S Inflectional endings - Suffixes added to the root forms of form-class words that indicate: (1) for nouns--possession of number; (2) for verbs--third singular, participle, past tense; (3) for modifiers--comparison.

J-S Inner Complement - The second noun in the base pattern: N^1 V N^2 N^3 or in N^1 V N^2 N^2.

E-J-S Intensifier - A function (or structure) word that marks the degree of an adjective or adverb; formerly these words were classified as adverbs of degree. Words like very, more, somewhat.

J-S Interrogative - Pertaining to the asking of questions. Interrogatives are a class of function words indicating questions: why, how, who, etc.

J-S Interrupter - A parenthetical element (or one that could be set off from a sentence). Has no grammatical relationship to the sentence in which it functions.
Is usually explanatory or qualifying in nature.
Example: You were, I thought, superb last night.

J-S Intonation - The combined phonological patterns of stress, pitch, and juncture which together operate as clues to meaning in oral language.

J-S Intonation contour - The arrangement of suprasegmentals within a sentence. The county program differentiates "intonation contour" from "stress pattern" within a group of words within a sentence. The word "accent" is used to indicate heavy stress within a single word.

J-S Inverted sentence pattern - A sentence in which a part of the predicate precedes the subject; a sentence introduced by here, there, or an expletive.

J-S Irregular verb - Verbs that form past tense and participle by internal changes in spelling rather than the addition of the suffix -ed. Structural grammar differentiates instead four-part and five-part verbs.
All five-part verbs are irregulars. Some four-part verbs would be classified as irregular in traditional grammar.

J-S Juncture (E - pause) - The separations or pauses which occur between words and word groups.
The four junctures are +, /, //, #.
Plus juncture occurs between syllables and single words spoken as a closely related group.
Single and double bar junctures occur between word groups; usually a comma is used to indicate these in writing. A double-cross juncture marks a sentence stop.

J-S Intransitive verb - In traditional grammar, a verb with no direct object. Structural grammar defines an intransitive verb as one in an N V pattern; or a N^1 V N^1 pattern with a linking or the verb to be.

J-S Linking verb - Intransitive verbs of the class like seem and appear. Occur in patterns like "He appears tired." Formerly the verb to be was classified as a linking verb. Transformationalists classify the verb to be as a special case, by itself.

J-S Linguistics - The name given to the scientific study of language.

E Listing - Classifying a word by listing several members of the class. Example: A verb is a word like run, swim, hit.

J-S Main clause - See independent clause. The term is confined to the principal clause in a complex sentence--a sentence containing a modifying clausal construction.

J-S Mass noun - A noun that is not a count-noun. Example: dew, rain. Not to be confused with collective noun. Mass nouns pattern with words like much instead of many.

S Modal auxiliary - An auxiliary that is usually used in the root form. Has no marker for third singular; has no participial form. Alternate form for tense (can-could; may-might; shall-should; will-would).

E-J-S Modification - The expansion of basic sentence patterns by building single-word modifiers and word-group modifiers around basic sentence elements. Modifiers may be single words, phrases, or clauses.

E-J-S Modifier - Single words or word groups used to restrict or qualify the meaning of the headword modified.

S Morpheme - A morpheme is the smallest significant unit of grammatical form. Prefixes, suffixes, and simple words are morphemes.

S Morphology - The study of morphemes. Traditionally, the classification of single words (parts of speech) and their inflectional forms.

S Nominal (substantive) - Any word or group of words that functions in noun positions or substitution frames.

J-S Non-headed word group - A group of words in which no single word can stand for the entire cluster of which it is a part. The only non-headed groups in English are subject-predicate combinations and prepositional phrases.

S Non-restrictive - A modifying group that adds to but does not restrict the meaning of the headword.
Example: The man who came to dinner was hungry. (restrictive)
The man, who was hungry, was a friend of my father's.
The only definite way to indicate non-restriction is by junctures preceding and following the construction. Indicated by commas in writing.

E-J-S Noun - Traditionally, the name of a person, place or thing.
Structurally, a word that functions in patterns like "______ sing." "The boy was a ______;" "John hit ______ ;" "He went to ______."
Inflected for plural and possession by -s, -es, -s', -'s. Common nouns may be preceded by determiners.
Transformationally, words like boy, man, and John.

S Noun adjunct - A noun that occurs in an adjectival position and restricts the meaning of the noun following it: "the kitchen stove." Differentiated from an appositive in that it is not an equivalent for the noun it precedes, as in "John, my brother."

S Noun clause - A clause functioning in a nominal position within a sentence pattern.
Example: That he would go was decided.
Often introduced by that or the relative (especially the "ever") forms such as "Whoever would like to go may do so."

J-S Noun cluster - (E: "Noun group") A noun with its preceding and following modifiers. Use the term cluster to include both types of modifying structures.

E-J-S Noun modifiers - Modifiers occurring in noun clusters pattern in invariable order: Preceding modifiers are N-6: Pre-determiner (word like all); N-5: Determiner; N-4: Numeral (quantity, like three); N-3: Specifier (word like other, same, chief); N-2: Adjective; N-1: Noun adjunct. Modifiers that follow nouns are N + 1: Adverb; N + 2: Prepositional phrase.

Example: All the three other red stone
(Pre-d) (d) (quantity) (specifier) (adj.) (adjunct)
houses there in the field.

E-J-S N V pattern - A basic sentence pattern.
Example: The boy ran.
N V

E-J-S N V Adjective pattern - A basic sentence pattern.
Example: The sky is pretty.
N V Adj.

E-J-S N^1 V N^2 pattern - A basic sentence pattern.
Example: The boy hit the ball.
N^1 V N^2

E-J-S N^1 V N^1 pattern - A basic sentence pattern.
Example: The lady is my aunt.
N^1 V N^1

J-S N^1 V N^2 N^3 pattern - A basic sentence pattern.
Example: The teacher gave the class an assignment.
N^1 V N^2 N^3

J-S N^1 V N^2 N^2 pattern - A basic sentence pattern.
Example: The boy named the boat Adventure.
N^1 V N^2 N^2

S Noun phrase - See Noun cluster.

J-S Noun substitute - A word or word group which can be used in place of a noun. See Nominal.

J-S Object - In traditional grammar, the noun or nominal that functions as a direct object, an indirect object, object of preposition, or objective complement.

J-S Object of a preposition - The noun or nominal related to the preceding preposition by signals of stress and juncture. The preposition introducing the prepositional phrase is under weak stress.

S Outer complement - The third noun in an N V N N pattern.

J-S Participle - The -ing form of a verb is the present participle. The past participial form is the fourth form of a four-part verb and the fifth form of the five-part verb. (As: do, does, doing, did, done.) When used as a functional term, the participle is a participial form of the verb used as an adjectival modifier.

J-S Passive transformation - A transformation of the N^1 V N^2 (transitive pattern) in which the N^2 becomes the subject and the N^1 becomes the object of the preposition by.
Example: The boy hit the ball. The ball was hit by the boy.

E-J-S Past form - The finite past form of a four- or five-part verb (worked, ran.)

E-J-S Personal pronoun - The personal pronoun is classified as a sub-class of noun or as a special group of function words. It must be defined by listing.

J-S Phoneme - The smallest significant unit of sound in a language.

S Phonology - The study of the sound system of a language; segmental and suprasegmental phonemes.

E-J-S Phrase - Traditionally, a group of words closely related in meaning; usually with a headword around which modifiers are grouped. Prepositional phrases have no headwords.

The word cluster is preferable to phrase simply because the transformational grammarian uses the word phrase to include single word subjects and predicates.

E-J-S Pitch - The relative highness or lowness of the voice. Pitch suprasegmentals are indicated by numbers 1, 2, 3, 4--from highest to lowest.

Usually highest pitch is accompanied by heaviest stress.

J-S Possessive case form - See Noun.

E-J-S Predicate - The second of the two main parts of the simple sentence; the part after the "binary cut."

The predicate must contain a verb in the one of its finite forms.

J-S Predicate adjective - The adjective that occurs in the position after a linking verb or the verb to be.

Example: The girl seems pretty.

J-S Predicate noun - The second noun in the N^1 V N^1 pattern. Follows a linking verb or a form of be.

E-J-S Prefix - a morpheme affixed to a word to change the meaning of the root.

E-J-S Preposition - A group of function words like of, in, out, beyond, with, etc., which pattern in phrases with a noun. Prepositions are always under weak stress. Adverbs of the same form are under heavier stress.

E-J-S Prepositional phrase - A prepositional phrase contains a preposition plus a noun or noun substitute. The phrase may include a determiner and adjectives. Prepositional phrases are non-headed word groups.

J-S Present tense - The root form of the verb; third singular carries an -s inflection. Differentiate between present time and present tense; between present form of the verb and indications of time.

Do not use Conlin-Herman definition.

E-J-S Pronoun - Traditionally, any class of words substituting for nouns, or with noun antecedents. (Note: Elementary uses term for "personal pronoun" only.)

Structurally, groups of function words classified by listing; classes are Personal, Relative, Interrogative, Reflexive, Intensive, Demonstrative, Indefinite.

E-J-S Punctuation - The printing conventions used to substitute for phonological phenomena of speech or simply used for ease of reading.

Punctuation marks related to speech are the comma and the marks of end punctuation. Occasionally the dash and the colon or semi-colon function in this way also.

Punctuation conventions that indicate contraction or possession (apostrophe) have no counterpart in speech. Neither do quotation marks or paragraphing indications. Capitals also are for ease of reading.

E Question marker - A group of function words which introduce question sentences. Who, which, why, where, when, and how are question markers. See Interrogative. (Use interrogative for junior and senior high school.)

S Reflexives - See Pronoun. The reflexives are pronouns that end in -self or -selves.

J-S Relative pronoun - See Subordinator. The relative pronoun is a member of a function-word class. Its members are who, whose, whom, which, what, and that when these introduce a modifying or nominal clause.

J-S Relative clause - A subordinate clause introduced by a relative pronoun.

E Request sentence - See Imperative.

S Restrictive - Modifiers that identify rather than define the headword modified.

E-J-S Root form - The form of a verb formerly used with to in the infinitive (as go in to go.). Can be deduced from other verb forms by asking what form of the verb is used after the auxiliary must.

E-J-S Sentence - A group of words marked in speech by the intonation contour that begins with a lower pitch and ends with a falling pitch, with heaviest stress near the end and followed by a double-bar juncture.

A group of words with a subject and predicate linked by agreement.

S Sentence modifier - A word or word group which precedes a basic sentence pattern. Sentence modifiers seem to modify the whole sentence rather than a part of the sentence.

E-J-S Sentence pattern - The word order by which English sentences communicate meaning. The most common sentence patterns are noun-verb, noun-verb-noun, noun-verb(be)-noun, and noun-verb-adjective.

E-J-S Sentence type - English sentences may be typed according to the purpose they seem to serve. The most common type is the statement sentence. The two other types are question sentences (interrogative) and request sentences (imperatives). Exclamatory sentences are indicated in writing by "!" and in speech by unusually heavy stress and high pitch.

E-J-S Simple predicate - The main verb and its auxiliaries.

E-J-S Simple subject - The noun or noun substitute in the complete subject (headword).

E-J-S Stress - The loudness or softness of intonation by which we communicate emphasis. There are four degrees of stress: primary, secondary, tertiary, and weak.

Structural analysis - The study of grammatical forms by observation of patterning and changes.

Structural clues - Inflectional endings, derivational affixes, and patterning are structural clues to classification of word forms.

Suprasegmentals also are structural clues to meaning.

J-S Structural elements - Words or word groups in sentences.

E-J-S Structure word - Words which have little or no lexical meaning but which serve to indicate the relationships of other words and thus provide structure to communication. Include connectives, auxiliaries, determiners, and, according to some structural grammarians, pronouns (intensives, reflexives, demonstratives, interrogatives, personals, and relatives).

Example: We have read many poems this year, but the one I like best of all is "Silver."

Function classes are differentiated from form classes in several ways, the most important being the comparative absence of lexical meaning--though no word is completely without lexical content. Another difference is that form classes may be classified by formal characteristics that exclude members of other classes. Function words in the same class must be defined by listing because of the absence of similarities in form.

E-J-S Subject - The subject is the first part of the two main parts of a simple sentence. The subject is usually a noun. It is linked to the predicate by agreement.

E-J-S Subordination - The process of expanding a basic sentence pattern by addition of modifying structures, usually clausal.

E-J-S Subordinators - A group of function words used to subordinate a subject-predicate word group with a basic sentence pattern. The commonly used subordinators are words like *when*, *where*, *because*. Relative pronouns are also subordinators.

E-J-S Substitution frame - A sentence used to show where a word will function. If a word can be substituted for a word in the frame, both words are functional members of the same class.

E-J-S Suffix - A morpheme attached to the ending of a word or a root.

Suprasegmental phonemes - The suprasegmental phonemes of English are the four pitch, four stress, and four juncture suprasegmentals. They are called "supra" segmentals because they pattern with and above the phonemes of the language.

The interrelationship of pitch, stress, and juncture comprises the intonation system of the language.

Superfix - A superfix is the stress pattern of a single word.

J-S Syntax - That part of the study of grammar that deals with the relationships of words to each other within word groups of different types. Transformational grammar is syntactical in that it is defined as the grammar of sentences.

J-S Tense - Grammatical concept related to the function of verbs in indicating time through changes in verb forms. The phrase "present form" or "present tense form" is preferable to "present tense" because the present form of the verb may indicate past, present, or future time.

J-S Transform - See Transformation.

J-S Transformation - The process by which kernel sentences are changed or combined to generate other sentences.

J-S Usage - The manner in which words and groups of words are used in language. Usage depends on the appropriate choice of language for a given situation.

E-J-S Verbs - Traditionally, the word that shows action or state of being. Structurally, a word that patterns like *talk* or *do* --that is, with four or five forms. All verbs (even the most irregular), add an *-s* for third singular, present tense form, and have an *-ing* addition to the root form for a present participle.

The root form of a verb can be determined by asking the question: "What is the form that is used with "must"?

J-S Verb cluster - A word group formed by modifiers and a verb. See Verb group. (E)

E-J-S Verb phrase - A verb and its auxiliaries.

J-S Verbal - Having to do with verb function. A "verbal" is the present or past participial form of a verb used as a modifier or nominal.

S Word group - See Cluster.

TEACHING USAGE

I. Basic concepts influencing instruction in usage.
  A. These basic concepts forming the foundation of current attitudes concerning the teaching of English were derived from linguistic science by the NCTE in 1952.
    1. Language changes constantly.
    2. Change is normal.
    3. The spoken language is the language.
    4. Correctness rests upon usage.
    5. All usage is relative.
  B. Dr. Robert A. Pooley says, "Linguistics teaches us to look at language from the viewpoints of history, psychology, and sociology, and to understand and to interpret modern usage in the light of these factors rather than upon a set of traditional authorities."

II. Factors in American living which influence usage.
  A. American English is a composite structure of overlapping dialects. Some of these dialects contain substandard items, but a number of dialects are within the scope of standard American English. Knowledge about dialects helps us become more accepting and reasonable about language.
  B. According to Dr.J.S.Kenyon speech reveals cultural levels, mainly standard or substandard; that is, speech reveals how much education the speaker has had. In addition, we all employ functional varieties of speech varying from formal to informal.
  C. Other influences on usage include: the jargon of specialized fields of knowledge, the "popular" vocabulary, the learned vocabulary gained through education, and the tendency of Americans to use an abundance of euphemisms.
  D. Following current linguistic principles, the Third International Dictionary carries no pejorative labels. "The dictionary is no longer an authority, but only a witness."
  E. To perform effectively as human beings in our multiple roles, we each need a "wardrobe" of languages.

III. Usage - defined.

"Good English is that form of speech which is appropriate to the purpose of the speaker, true to the language as it is, and comfortable to speaker and listener. It is the product of custom, neither cramped by rule nor freed from all restraint; it is never fixed, but changes with the organic life of the language."

Pooley, Teaching English Usage. 1933.

IV. Principles to guide instruction in usage.
  A. Adults who use good English do so automatically; that is, their habits are so thoroughly established that good English is used automatically. Therefore, the first concern of teachers is with habit formation.
  B. Speech patterns are learned by ear in early childhood; the substitution of standard usages is extremely difficult. Consequently, instruction should be oral and limited to a few items taught in accordance with what we know about the psychology of habit formation.

C. Respect the language the child brings to school with him. Criticism represents an attack on his family and his home; naturally, he becomes defensive and resentful.

D. Pupils learn quickly from people they admire.

E. Remember that the English teacher is not the chief linguistic influence in the pupil's life. Pupils will grow in effective use of language as they learn to appreciate their linguistic heritage, become sensitive to the effectiveness of cultivated speech, and explore the possibilities for accurate, colorful, and forceful language.

V. Procedures for teaching usage.
  A. Instruction must be based on diagnosis of the need.
    1. Teacher records errors made by pupils in oral speech.
       Teacher gives a usage test or inventory.
       Teacher analyzes compositions for usage errors.
    2. Usage errors should be charted to show:
      a. Frequency of error.
      b. Individuals making error.
    3. Select 3 or 4 of the most frequent and serious errors for attack.
    4. Check, if you wish, against an authority such as Pooley.
    5. Recognize approaches appropriate to the level.
      a. In elementary school, ignore colloquialisms.
      b. In junior high school, capitalize on pupils desire for social approval and advancement.
      c. In senior high school, able pupils will accept grammatical explanations for correct usage.
  B. Find or arrange natural situations calling for the correct use of language so that each pupil becomes interested in improving his language.
  C. Instruct to develop an appreciation of language: the exact word, the bright, sparkling phrase, the concise, economical statement. This can be done best in situations calling for genuine communication.
    1. Teach the history of words.
    2. Strive for the exact word.
       Not just "go", but "crawled"
    3. Teach pupils to recognize the social manners of words.
       Scram - Beat it
       Get the hell out of here!
       Please go.
       You are excused now.
    4. Help pupils find words to replace inaccurate and inappropriate words in their compositions.
    5. Encourage experimentation with words.
  D. Conduct discussions not recitations. Only when pupils express themselves in full statements not monosyllabic answers do they reveal beyond doubt a) their understanding of the concept being studied and b) their usage errors. Furthermore, the full statement gives them practice in combining words for effective communication.
     The teacher should:
    1. Insist on full statements in grammatical sentences.
    2. Help pupils find the needed sentence patterns for their emerging concepts.
    3. Let the class evaluate the statement for clarity and accuracy.
    4. Record usage errors and provide instruction later.

E. Allow only those oral reports which represent pupil thinking, development, and expression. Verbatim plagiarisms teach nothing but dishonesty.

F. Help pupils observe the levels of speech around them and draw their own conclusions.
  1. Make a language survey of the community.
    a. Especially good for senior high students.
    b. May be limited to a few items or characteristics or may be broad requiring identification of different levels of language used by different groups with examples of specific usages.
    c. Analyze the data:
      (1) What persons consistently use approved forms? Undesirable usages?
      (2) What are the characteristics of the dialect of the community?
      (3) What changes would be necessary to bring the community dialect to the level of standard American English?
  2. Encourage mature students to observe trends in usage as influenced by pace-setters.
  3. Guide pupils to recognize that social acceptability and propriety determine usage and that the individual must decide for himself:
    a. What locutions work best for him, with his family, at school, on the job, etc.
    b. What locutions work best as his horizons are extended.

G. Encourage mature students to read and discuss the comments the columnists make on the contemporary linguistic scene, e.g., Peep's Diary, Saturday Review. These are keen, objective, and entertaining.

H. Identify the levels of usage authors use in narration, in description, in dialogue, in exposition.

I. Analyze the levels of usage in different situations depicted on television and radio, in movies and plays.

J. Rewrite short selections on a different level of usage.

K. Decide on appropriate levels of usage for certain speaking and writing situations.

L. For mature students, teach the principle which governs the selection of specific word choices and forms.

M. Praise good word choices and well-phrased sentences. Nothing succeeds like success!

N. What to teach pupils facing college examinations:
Philip Gove, G. and C. Merriam Co. "Tell them of the small number of expressions which they may be asked to stop and change. Teach them how to recognize them and how to deal with them on exams."
"Language, Linguistics, and School Programs". p. 58

VII. Conclusions:

A. Don't lose sight of the goal of all English instruction: to develop thinking ability so that pupils become competent in developing a subject. Emphasize clear communication of a message worth receiving.

B. Look to the speech of cultivated pace setting users of the language for standards of correctness even though their practice violates rules in the grammar handbook.

C. For usage instruction, ignore the textbook.

D. Remember that speech is oral and that instruction in good usage must be primarily the formation of habits on an oral level.

E. Don't criticize. Instead show levels and choices. Help pupils to realize the potential and the flexibility of our language. The essential procedure is induction:

1. Observe what forms are used.
2. Analyze - Who? When?
3. Formulate principles or generalizations about the choices and their suitability to the purpose and situation.
4. Practice - various levels and varieties
5. Apply or use appropriately.

F. Stress knowing and using different levels of usage rather than the idea of correctness or incorrectness of a form. When the pupil is aware of several choices, he'll come to see the effectiveness and social advantages of the standard version.

G. Teach a few things well. Articulate with other grades and school levels.

H. Discover how the linguistic approach, requiring 1) use of inductive procedures and 2) changes in teacher attitude, releases pupils to explor the potential, richness, and flexibility of the English language.

THE ENGLISH TEACHER'S PROFESSIONAL LIBRARY

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